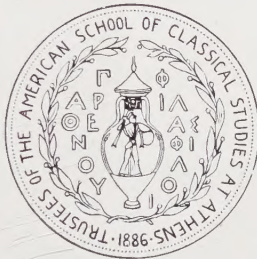


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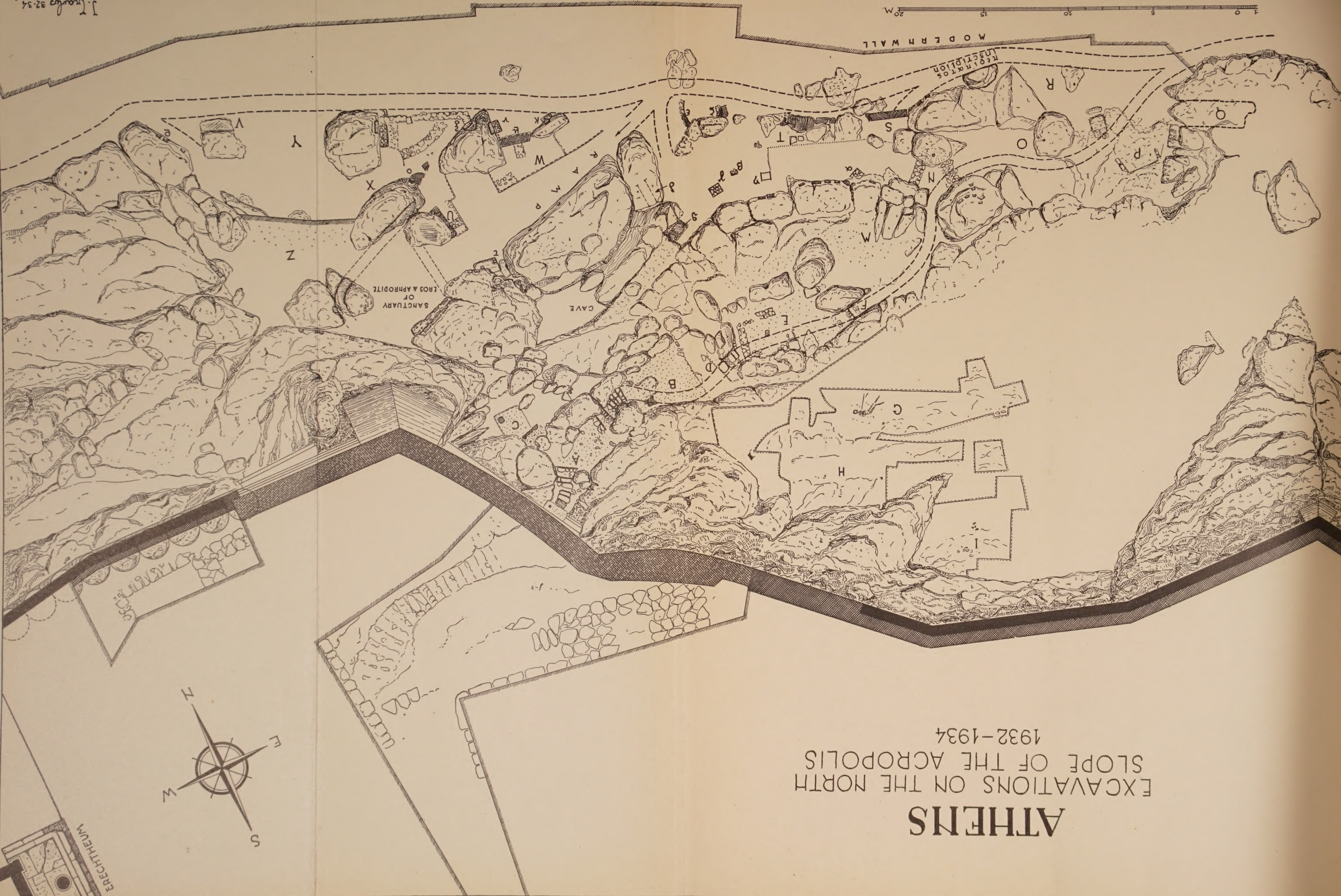
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# ATHENS

EXCAVATIONS ON THE NORTH  
SLOPE OF THE ACROPOLIS  
1932-1934



1 0 5 10 15 20 M.

MODERN WALL

Propylaea Inscription


SANCTUARY OF PROSAPHRODITE

CAVE

PROPYLAEA

J. Travlos 32-34





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# EXCAVATIONS ON THE NORTH SLOPE OF THE ACROPOLIS IN ATHENS, 1933-1934

## PLATE I

### THE SITE

The chief results of the first two campaigns of the excavations on the North Slope of the Acropolis have been published in two reports which have appeared in earlier numbers of the *Hesperia*.<sup>1</sup> The last of these includes all the inscriptions, the prehistoric pottery, and the more important of the other objects, as well as the site itself, so far as it had been excavated in the fall of 1932. In a later campaign, carried on in the fall of 1933 and continued in the spring of 1934, the work was resumed at various places in the area covered by the plan in Plate I.<sup>2</sup> At this time the whole lower area was cleared down to the line of modern houses, and on the upper slope the entire length of the Mycenaean ascent from the lower area to the Acropolis wall was laid bare (Fig. 1). In addition to these main sections several trial pits were sunk among the trees on the higher slope to the south and east of the stairway. An account of this work will be set forth in the present report, together with a discussion of the cult of Aphrodite in the light of these investigations, a description of the most important fragments of sculpture, and a study of all the inscriptions not included in the previous reports. The terracotta figurines will be published in a separate article by Professor Charles H. Morgan, and the classical pottery by Dr. Mary Zelia Pease.<sup>3</sup>

In the excavations of 1931 and 1932 twelve steps of the Mycenaean stairway were laid bare below the Acropolis wall. At the same time traces of small houses were

<sup>1</sup> *Hesperia*, I, 1932, pp. 31-55; II, 1933, pp. 329-417.

<sup>2</sup> Brief mention of the work has appeared in the reports of recent discoveries in the various archaeological journals: *A. J. A.*, XXXVIII, 1934, pp. 310 f.; *Arch. Anz.*, 1934, pp. 125-126; *J. H. S.*, LIV, 1934, p. 186. The extent of the work in the last campaign is most easily traced by a comparison of the plan in Plate I with the plan published in the preceding report, *Hesperia*, II, 1933, pl. XI.

<sup>3</sup> The cost of the excavations in 1933 and 1934 was covered partly by a special appropriation of the American School of Classical Studies and partly by a gift from the American Minister in Athens, Mr. Lincoln McVeagh, who also took active part in the work. The work in the field was carried on jointly by Professor Morgan and myself. The Director of the American School of Classical Studies, Mr. Richard Stillwell, has made some important corrections in the manuscript. The plan in Plate I was drawn by Mr. John Travlos in 1933 and completed by him after the last campaign. The drawing for figure 70 was made by Miss Constance Curry. The photographs have been made by Mr. Hermann Wagner. To all these, whose interest and assistance have made possible the work set forth in these pages I am greatly indebted.





Fig. 1. Upper Area, Showing Mycenae Ascend



discovered, which, to judge from the pottery found on the floors, were abandoned abruptly at a time near the end of the Mycenaean period. Since the débris from these houses extended over a part of the stairway, it seemed reasonable to conclude that the postern gate was no longer used at the time when the houses were built. This conclusion is amply supported by the discoveries in the last campaign. To the east of room B a somewhat smaller room D was discovered, the floor level of which is *ca.* 0.60 m. below



Fig. 2. Mycenaean Room E from the Southwest

that of B. The wall between B and D has mostly disappeared, but the line of demarcation between the different floor levels leaves no doubt as to its direction. It is not unlikely that the two rooms were part of the same house with a door and one or two steps leading from one to the other. In D were found a large number of thin slabs of stone, probably used for flooring, but most of them lay in a disordered condition. Along the south side of the room was found a heap of yellow clay, numerous fragments of coarse pithoi, animal bones, and ash. Evidently the room had been used as a combined kitchen and storeroom. A few stones of the east wall were found in place, and the sloping rock at the north end of this wall shows traces of having been worked down.



Another wall which runs nearly parallel to the east wall of D forms the west wall of another small room E (Figs. 2 and 3).<sup>1</sup> The narrow space between the two walls, only 0.25 m. wide, seems to have been intended as an outlet for the rain water from the slope above. The north wall of E, which is less well preserved, forms a slightly obtuse angle with the west wall. The east and south walls have disappeared altogether. In



Fig. 3. Mycenaean Rooms D and E, Showing Earlier Steps Underneath

the middle of the floor is a rough stone which probably served as base for an upright support of the roof, and near the southeast corner are two parallel rows of stones showing clear signs of burning. The space between the stones was largely filled with ash. Clearly this constituted the combined hearth and kitchen stove of the people who lived in this miniature shelter.

<sup>1</sup> The photograph for figure 2 was taken during the progress of the excavation before the steps had appeared below the east wall of D. The photograph in figure 3, showing these steps in the lower left corner, was made after the excavations were finished.

Digging under the east wall of room D and the west wall of E we discovered three steps of the stairway (Fig. 3, *st*), worn smooth on top. This offers the most indisputable proof of the fact that the houses were built after the permanent abandonment of the stairway and postern gate in the Acropolis wall. Farther down the slope the stairway has left but scanty traces. Only a single step remains at point F (Pl. I and Fig. 1), in a narrow passage between two ledges of rock. The course of the path, which can easily be determined from the configuration of the rocky slope, is indicated by dotted lines on the plan (Pl. I). At the point N it skirted the rock containing the east group of niches which are discussed in the earlier report.<sup>1</sup> The lower part of the ascending path must have been used even after the stairway had been abandoned, since this constitutes the only convenient ascent to the houses. The fact that the path led directly past the east group of niches is probably significant. There is every probability that the shrine indicated by the niches, like some of the other cult places in the vicinity, goes back to very early times, possibly even to that obscure period of transition from the Mycenaean to the early Iron Age when many of the religious conceptions and practices of the Greeks seem to have taken root.

The late Mycenaean settlement on the slope was not limited to the few houses found along the line of ascent to the citadel. In the pits dug farther up the slope (Pl. I: G, H, I)<sup>2</sup> remains of house floors and even some traces of walls were discernible. A considerable amount of Mycenaean pottery, including some whole vases, was brought to light in these pits. The houses are, however, so thoroughly destroyed that it did not seem worth while to indicate any of them on the plan. Because of the difficulty of piling up the earth on the precipitous slope the trenches had to be dug piecemeal and filled up immediately, and the disturbed condition of the housewalls made it impossible under such conditions to obtain reliable measurements. Should it become desirable in the future to lay bare part of the upper slope, the remains of walls found in our trenches can then be measured and drawn, together with whatever may appear in the areas not yet tested.

In addition to the Mycenaean remains, important finds from later periods were made in pits G–I. Two of the fifth century inscriptions (Nos. 11 and 22) came from there. In pit H below a mixed fill of late date a layer of fallen stones covered most of the area. Below these the fill contained chiefly B. F. ware, including the fragments of the fine white ground lekythos painted by Pasiades (see article on the pottery, No. 169, fig. 39), and a few pieces of R. F. vases. Doubtless we are dealing with part of the “Perserschutt,” some of which may have been thrown over the wall at this place. Mixed with this fill were found a large number of bronze arrow-heads, many of them bent at the point (Fig. 4),<sup>3</sup> and also some javelin points and numerous arrow-heads of iron (Fig. 5).

<sup>1</sup> *Hesperia*, II, 1933, p. 345.

<sup>2</sup> The irregularity of the trenches was caused by the attempt to spare, as far as possible, the trees on the slope.

<sup>3</sup> Cf. the points published in the last report, *Hesperia*, II, 1933, p. 341, fig. 13.



The bronze arrow-heads fall into three types. The most common of these have three ribs and a socket<sup>1</sup> in which the shaft was fixed. In figure 4 the first eight of the upper row and all in the middle row belong to this type. More than half (all in the middle row) are blunted or bent at the point. The second type, which is really a variation of the first, is a small point triangular in section.<sup>2</sup> To this variety belong the last five

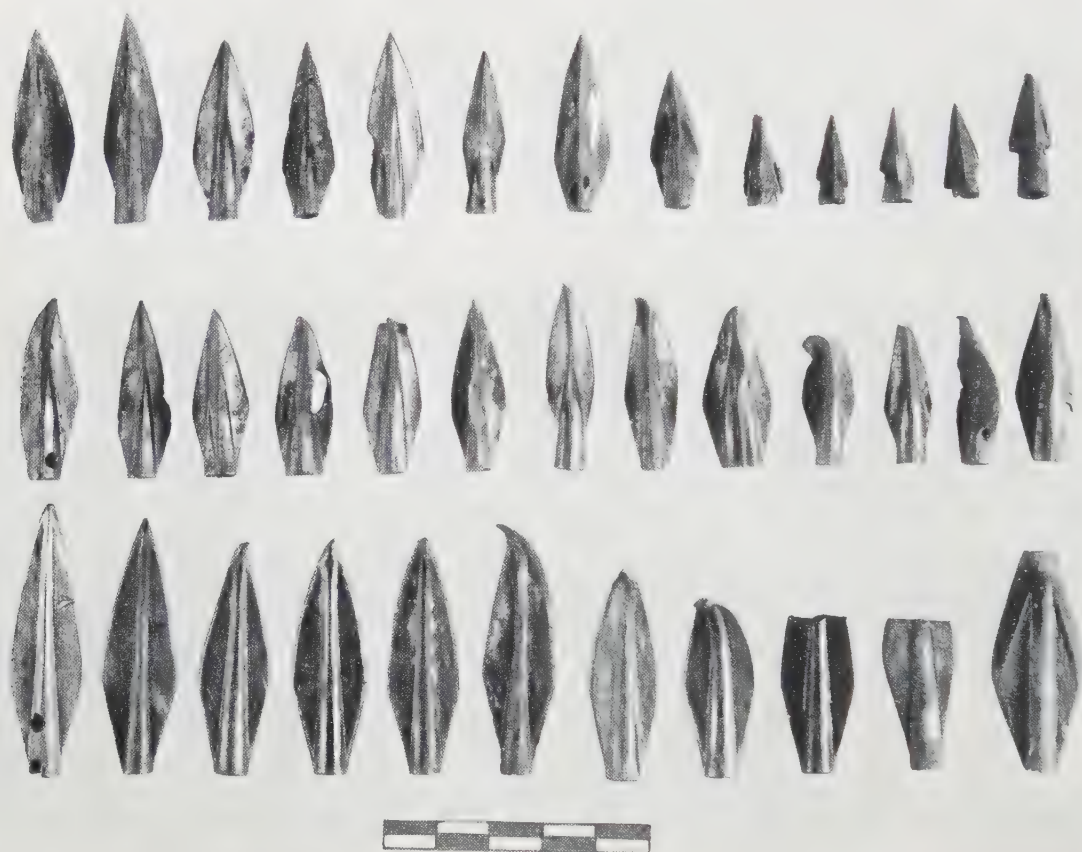


Fig. 4. Bronze Arrow-Heads

in the upper row of figure 4. The arrow-heads in the bottom row belong to a type slightly less common than the first, with a midrib extending from the socket to the

<sup>1</sup> Cf. *Hesperia*, II, 1933, p. 341, fig. 13, a-c. This type corresponds to the "triangular bladed" type of W. M. Flinders Petrie, *Tools and Weapons*, p. 33, especially pl. XLI, 60, 61 and pl. XLII, 218-226; G. Richter, *Gk, Etr. and Rom. Bronzes*, p. 404, type II. In Egypt the triangular type, according to Petrie, "is never found till after the great Scythian invasion of Syria, 624-596 B.C." His conclusion is that the Egyptian examples are derived from a Scythian source.

<sup>2</sup> Cf. *Hesperia*, II, 1933, p. 341, fig. 13, d. The "triangular solid" type of Petrie, *op. cit.*, p. 33, pl. XLII, 227-232.

point and having two broad flanges.<sup>1</sup> This type, though probably more easily made, was certainly less serviceable. The majority are bent out of shape, and in some cases they are found with the point broken off. A slight variation from the common type is shown in the last example of the bottom row, which has a strengthening rib along the outer edges. The iron arrow-heads shown in figure 5 are also flat, with midrib and two flanges. Most of them are provided with a tang which was attached to the shaft, but a few have sockets. They are, as a rule, so corroded that the exact shape cannot easily be determined. One small specimen, the middle one in the lower row of figure 5, is triangular in section. The iron arrow-heads are considerably larger than those of bronze. The small point in the lower right corner of figure 5, which is made of obsidian, was not found with the others. It came out of the prehistoric fill<sup>2</sup> in room D, Plate I. The best preserved of the iron spear points discovered together with the arrow-heads is shown in figure 5. It consists of a flat blade with midrib and a socket for the shaft.

There can be little doubt that the spear points and arrow heads (except the small one of obsidian) date from the time of the Persian attack on the Acropolis. The latest of the sherds from the fill in which the weapons were discovered belong to the early years of the fifth century. Since so large a percentage of the arrow-heads are bent or blunted at the point, it is obvious that they were used in action on the spot. They all belong to types common in Greece in the classical period. It is worthy of note that many of the arrow-heads in the British Museum, which are alleged to have come from the battlefield at Marathon, are quite different from ours.<sup>3</sup> This is not surprising in view of the fact that the battle at Marathon was fought by the Persians directly as they landed from their ships and, consequently, their supplies of weapons brought from Asia were probably used. The attacks on the Acropolis, on the other hand, took place after several months of fighting on Greek soil. During that time their original supplies would have been exhausted and Greek craftsmen, pressed into service or willingly joining the invaders, were probably employed to supply the need. This historical consideration alone may be sufficient to explain the difference in the weapons from the two fields of battle. It is a fact, however, that no adequate chronological study of ancient bronze and iron arrow-heads exists,<sup>4</sup> and until this need is supplied it is hazardous to draw

<sup>1</sup> Cf. *Hesperia*, II, 1933, p. 341, fig. 13, e, f. The "ribbed bladed" type of Petrie, *op. cit.*, p. 33, pl. XLI, 41-47, and pl. XLII, 212-215, 237, 238.

<sup>2</sup> Similar obsidian points were found in the fourth shaft grave of Mycenae (G. Karo, *Schachtgräber von Mykenai*, p. 208 and pl. CI) and at many other prehistoric sites.

<sup>3</sup> British Mus., *Gk. and Rom. Life*, p. 101, fig. 103. The collection published by K. Schumacher (*Samml. ant. Bronzen*, p. 144, No. 748 and pl. XIV) has several specimens like those from the North Slope of the Acropolis, but the author questions their alleged provenance.

<sup>4</sup> Brief discussions of the subject will be found in Daremb.-Sagl., *Dict. des Ant.*, article on *Sagitta* by A. J. Reinach; Flinders Petrie, *op. cit.*, chapter VII; G. Richter, *op. cit.*, pp. 403-408; and Hubert Schmidt's excellent discussion of the triangular arrow-heads in Pumpelly, *Explorations in Turkestan*, pp. 183 ff. Concerning the three-edged type which he calls Graeco-Scythian, he says: "They were certainly used in the Graeco-Persian wars by the Persians as well as by the Greeks." References to other articles are given by these authors.



Fig. 5. Spear Point and Arrow-Heads of Iron and Obsidian

important conclusions from this difference. The various museum collections, the provenance of which can rarely be ascertained with certainty, are of little use for a study of this kind. The material from our excavation, discovered as it was in a datable fill and



unquestionably connected with a definite historical event, gives one fixed chronological point for such a work.

The place where the weapons were discovered, near the Mycenaean postern gate, has always been the most assailable point of the wall, apart from the main approach on the west side, and the besieging army of the Persians would obviously launch their attacks here. The arrows shot against the defenders and repelled by their shields and by the wall, would tend to accumulate at the foot of the rock, where they were buried in the débris. In pit G, a little farther down the slope, there appeared the skeleton of a man, lying face down, with knees bent and left arm doubled. Part of the skull and many of the other bones were missing, but the position, as shown in figure 6, is fairly clear.<sup>1</sup> It is out of the question that he could have been buried in such a position, apart from the fact that the slopes of the Acropolis were not used as a burial ground in classical Athens. In all probability he was a soldier slain during one of the attacks of the Persians, and covered over with earth at the spot where he rolled down. The fill in which he lay was rather confused, but it seemed to be part of the same deposit which contained the arrow points slightly higher up the slope. Directly below the skeleton were found Mycenaean potsherds.



Fig. 6. Skeleton of Fallen Warrior

At the east end of the lower area between the *περίπατος* inscription and the east spur of rock the whole section has now been cleared down to bed-rock. This sheltered corner, from which there is access into a small, natural cave, Q, seemed like a promising spot for excavation, but no classical remains of importance were brought to light here, and the cave seems never to have been occupied in ancient times. At point P the rock has been dressed down to make a floor, and traces of walls appeared on either side, but this building is very late. At point R, however, a mixed prehistoric fill rested on bed-rock, and some classical sherds were found at higher levels.

West of the *περίπατος* inscription the traces of occupation are numerous. The area between the inscription and the east entrance to the large cave (at θ, Pl. I) was described in the preceding report, but some additional facts of interest have since been learned. The *περίπατος* itself and the various branches ascending from it, the lines of which can now be approximately ascertained from the levels of the niches, the nature of the ground, and occasional cuttings in rock, have been indicated by dotted lines on the plan, Plate I.

<sup>1</sup> The drawing for figure 6 was made by Charles H. Morgan.

At point S two squared blocks probably formed part of a retaining wall supporting a low terrace. The blocks appear to have come from a classical building, but were probably placed in their present position in Byzantine times, to judge from the nature of the fill all around. There was, in the same spot, however, an earlier terrace-wall, a few stones of which are left in place farther west at point T. The structure of the wall



Fig. 7. Lower Area, Showing Remains of Mycenaean Retaining Wall

appears to be Mycenaean, and the fill behind and between the stones yielded several prehistoric sherds but nothing later. Some five meters farther west a slight cutting in the rock (just above §, Pl. I) seems to have been made as a bedding for the same wall, and at the west end of the excavated area (Pl. I, V) another cutting in rock may have served the same purpose. A terrace-wall extending along the line of the later path from S to V would form the northern boundary of this lower area, which, as we shall see, was entirely devoted to religious use.

On the terrace in front of the east entrance to the large cave were discovered in the previous campaign several small altars, poorly built of rubble and stuccoed all around.



On one of these was found *in situ* a small stone projecting from the stucco which covered the top; and several other stones of the same kind, in some cases with the stucco clinging to the bottom, were discovered in the same area. The explanation was then offered,<sup>1</sup> that these stones are phallic symbols dedicated to some god or goddess of fertility. It now appears that the whole area was dotted with these small altars, many of which



Fig. 8. Altars with Phallic Symbols in Lower Area

are placed in front of a rock-cut niche. Such altars are found at  $\alpha$ ,  $\nu$ ,  $\xi$ ,  $\sigma$  and  $\pi$ , Plate I, in addition to those discovered before ( $\alpha$ - $\theta$ ). The best preserved,  $\nu$ , is shown in figure 8. In front of a large niche in the rock is the altar, the lower part of which alone remains. To the left of the altar are three small stones still left *in situ*, and a kind of bench,  $\mu$ , raised but slightly above the ancient ground level, extends from the three stones to the small rock at  $\alpha$ . The bench is stuccoed on top, and at its back is a raised edge, also covered with stucco. Along the front is a row of small stones set

<sup>1</sup> *Hesperia*, II, 1933, p. 347.

in the earth. The bench may have been used as a kind of sacrificial table on which votive objects were placed. Several of the niches have traces of stucco on the inside, and in one,  $\xi$ , is a circular depression at the bottom, probably from one of the stones described above. Niche  $\sigma$  (Fig. 9) also has stucco on the inside, and in front is a circular structure stuccoed on the side, and the corner of a rectangular one also covered with



Fig. 9. Niches and Altars in Lower Area

stucco. Three small niches (Pl. I,  $\varrho$ ) at the west end of the area were likewise stuccoed on the inside. The level of these, which rises toward the south, indicates that a path branching off from the *περίπατος* at this point led up to the sanctuary of Eros and Aphrodite. But the continuation of the path cannot be determined, except conjecturally, for the ground level seems to have changed materially in this vicinity (see below).

At point Y (Pl. I) two column drums of the pre-Persian Parthenon were found. One of these is very badly broken, but the other (Fig. 10) is almost intact. It remains a mystery how it rolled down the rocky, precipitous hill without breaking to pieces, although the marble was already cracked in the fire. Like most of the drums built into



the Acropolis wall directly above, it is fluted for a short distance at the bottom, the rest being left smooth. The drum was moved slightly to the west and placed in its present position by the men engaged in restoring the columns of the Parthenon.<sup>1</sup> At the point where the drum was first discovered, a pit was dug extending nearly four meters below the original ancient ground level. This pit yielded many of the best



Fig. 10. Lower Area from the South, Showing Parthenon Drum

terracotta figurines from our excavation, several inscriptions, including the Peikon epigram (No. 2), numerous potsherds, mostly black-figured, fragments of sculpture and architectural pieces. The looseness of the fill and the close proximity of the houses made it unsafe to continue the pit farther down, and several large fragments of marble which appeared at the bottom, could not be taken out. The wealth of important finds from this small

<sup>1</sup> For this work, which greatly facilitated our excavations, I am indebted to the kindness of Dr. Nicholas Balanos.



pit shows what might be expected from a more extensive excavation below the squatters' houses to the north.<sup>1</sup>

This pit presents a curious topographical problem. If we are right in our supposition with regard to the original level of the *περίπατος*—and the height of the niches and the altars along the path leaves hardly any doubt in the matter—how can all this fill containing classical objects extend several meters below the level of the path? At what time could the ground level have changed to that extent? Since the pit contained various objects from the fifth century B.C. the change must have taken place after the time of the Persian wars. In fact, among the architectural pieces found near the bottom of the pit, were some fragments from the Erechtheum, showing that the fill must be post-classical. On the other hand, the sherds were all Greek, with the exception of two or three tiny bits of glazed Byzantine ware, so small that they might have been carried down through the loose fill by means of the rain water which at this point used to descend in torrents from above. It is most unlikely that the change is due to illicit digging for antiquities, for if that were the case, whole archaic inscriptions and unbroken figurines, to say nothing of the less well preserved objects, would not have been thrown back into the hole. About half way down the pit was found the skeleton of a child who died at the age when his second set of teeth was growing out. Since the head was toward the west it was probably a Christian burial.

During the Venetian attack in 1687 an attempt was made to dig a tunnel for a mine in order to blow up part of the north wall of the Acropolis.<sup>2</sup> The spot where these operations took place is clearly marked on some of the military plans and sketches, especially those made by the engineer, Captain Verneda.<sup>3</sup> These show a building with four large openings on the north side. In the legend on one of the plans this is labelled the "gallery through which an attempt was made to approach the wall in order to lay the mine." The attempt was unsuccessful because of the hardness of the rock and the vigilance of the besieged, who bombarded the attackers from above; and, finally, an accident which befell the captain of the mine operators who fell from a high rock and was killed, put a stop to further operations.<sup>4</sup> The "gallery" was apparently a shed made for the protection of the men digging the tunnel. Laborde says that these operations took place below the Grotto of Aglauros, but the plans indicate a point farther east, directly below the projecting spur of rock at the sanctuary of Eros and Aphrodite. The sketch of this part of the Acropolis is particularly well rendered by Verneda. It is, of course, unlikely that the marble drums, which must have been built into the wall, were then rolled down from the Acropolis on those laying

<sup>1</sup> For the relation of these houses to the excavated area see Pl. I, Fig. 10; and cf. *Hesperia*, II, 1933, p. 330, fig. 1.

<sup>2</sup> For an account of the siege see Laborde, *Athènes aux XV<sup>e</sup>, XVI<sup>e</sup> et XVII<sup>e</sup> Siècles*, II, pp. 143 ff., who also quotes the contemporary sources.

<sup>3</sup> Laborde, *op. cit.*, pls. opp. pp. 150, 172; H. Omont, *Athènes au XVII<sup>e</sup> Siècle*, pls. XXXIII, XXXIV, XXXVI; Fanelli, *Atene Attica*, opp. p. 308.

<sup>4</sup> Laborde, *op. cit.*, pp. 143–146.

the mine. There is no indication in the records that the north wall was damaged at that time. It is more probable that the drums were rolled down at some later period, possibly during the War of Independence, when the citadel often changed hands, but the extraordinary confusion of the place, which changed the ground level to such an extent, might well have taken place at the time when the tunnel was dug. Further



Fig. 11. Lower Area, Showing Ramp East of Sanctuary

investigation of the loose fill which extends under the modern houses would probably throw more light on the problem.

The sanctuary of Eros and Aphrodite was fully excavated in 1931 and 1932, but the approach from the east was cleared in the last campaign. Under a deep fill, consisting largely of Acropolis dump, an earth ramp was discovered, leading from the level of the *Περίπατος* to the sanctuary. The nature of the fill which constitutes the ramp was investigated at point W, Plate I, and figures 8 and 11. The sherds from the ramp are mostly prehistoric, but a few early classical sherds and one archaic figurine<sup>1</sup> came out

<sup>1</sup> See article by C. H. Morgan on the terracotta figurines, pp. 198, 199, fig. 6, c.



of the same fill. There can hardly be any doubt that the ramp was made purposely as an approach to the sanctuary. The top was comparatively hard and level, made of packed earth and broken rock. Below the artificial fill only prehistoric sherds were



Fig. 12. Top of Ramp, Showing Steps Leading to Cave

found, mostly from the Middle Helladic period. Here a poorly preserved *strosis* appeared, on which were found the bones of a human skeleton lying in great disorder. Probably an early burial (Middle Helladic?) was dug into at the time of the construction of the ramp and covered over again at the same time. Farther west a wall was discovered

in 1931 (at U, Pl. I)<sup>1</sup> which extends under the ramp. The slope of the ramp is continued in the sanctuary by the rock-cut path which has approximately the same inclination.<sup>2</sup>

In the vertical rock along the left side of the ramp, as one approaches the sanctuary, are three small niches (indicated in Plate I, and two of them visible in figure 8) unlike those cut for votive slabs. They may have been intended to hold lamps for the convenience of worshipers who approached the sanctuary at night.<sup>3</sup> At the top of the ramp are some steps cut in the rock (Fig. 12, *τ*) which lead to the cave. These show beyond a doubt that the cave was somehow connected with the sanctuary.<sup>4</sup>

### THE CULTS

In connection with the excavations in the lower area the question arises as to the meaning of the numerous small altars with the phallic stone symbols and their relation to the cult of Eros and Aphrodite. Here some illuminating evidence comes from unexpected sources. A stone of the same shape (Fig. 13), though somewhat larger, which was found at Antipolis (modern Antibes) in southern France, bears a metrical inscription in fifth century letters:<sup>5</sup>



Fig. 13. Inscribed Stone from Antipolis

Τέρπων εἰμὶ θεᾶς θεράπων σεμνῆς Ἀφροδίτης  
τοῖς δὲ καταστήσασι Κύπρις χάριν ἀνταποδοίη.

<sup>1</sup> For a description of this wall see *Hesperia*, I, 1932, pp. 34–36, and cf. figs. 2, *γ* and 4, *γ*.

<sup>2</sup> *Ibidem*, figs. 2, 6, 7, 8, *Γ*, and p. 37. The tooled surface of rock H in the same figures is probably not, as I first supposed, the bedding for a wall, but simply the continuation of the ramp.

<sup>3</sup> That nightly ceremonies were held in honor of Aphrodite we learn from Pausanias' account of the Arrephoroi, I, xxvii, 4.

<sup>4</sup> For a discussion of the cave see *Hesperia*, II, 1933, p. 337.

<sup>5</sup> I am indebted to Dr. J. Oliver for calling my attention to this inscription. See Hermann Roehl, *Inscr. Gr. Ant.*, p. 159, No. 551, where the illustration appears of which figure 13 is a reproduction.

Most commentators take *Τέρπων* to be the name of an Aphrodisiac *daimon*, symbolized by the unwrought stone carrying the inscription. The phallic character of the symbol is obvious, and its dedication to the Cyprian Aphrodite leaves no doubt in the matter. In fact, it is possible to understand *τέρπων*<sup>1</sup> as an adjectival participle agreeing with *θεράπων*, but the significance of the dedication remains the same.

In the first publication of the sanctuary<sup>2</sup> and the rock-cut inscriptions it was pointed out that Pausanias' description of the secret ceremony of the Arrephoroi admirably fits the physical features of the sanctuary on the North Slope. Since the goal of the two Arrephoroi was the peribolos of Aphrodite in the Gardens, it is natural to conclude that the new sanctuary is an early cult place of that deity, which continued in use after the more spacious sanctuary had been established in the Ilissus valley outside the city walls. This theory has since been widely accepted. The fact that Eros was worshiped in the same shrine does not detract from the plausibility of the theory. Moreover, the recent excavations in the vicinity, described in the preceding pages, have shed new light on the problem, favoring the identification of the new sanctuary with that of Aphrodite in the Gardens.

This cult of the goddess, which was oriental in character, probably came to Athens from Cyprus, where Aphrodite bore the epithet Hierokepia, the equivalent of the Athenian name *ἐν Κήποις*. There can be little doubt that the latter is merely a cult name rather than a descriptive term applied to the goddess because her temple was located in a district known as the Gardens. It was probably the goddess who gave the name to the district, not the district to the goddess. As in the case of so many other cults which show foreign—especially Asiatic—influence, it is not a question of an unknown deity whose religion was established for the first time on Greek soil; it is rather that new cult practices were introduced from abroad and grafted upon an already existing cult of an indigenous divinity. It is, of course, possible that the indigenous and the oriental cults, however differentiated they may have become, go back to a common form of worship, the earliest manifestations of which can only be conjecturally traced.<sup>3</sup> Both Eros and Aphrodite are certainly aboriginal gods in Greece, but their cults as practised in classical times contained many elements of oriental nature. In the cult of Aphrodite

<sup>1</sup> Terpon appears on several Attic R. F. vases as the name of Sileni, the ithyphallic representation of which also points to his Aphrodisiac character (cf. Pauly-Wissowa-Kroll, s. v. Terpon and Th. Reinach, *R. Arch.*, XXXIV, 1899, pp. 335 ff.). Schulze (*Gött. gel. Anzeiger*, 1895, p. 255) thinks that *τέρπων* is in a sense a short term for *τερόστραμις*, i. e. *ἡ τῶν Ἀφροδισίων τέρεμις*, which is probably implied in the *χάριν ἀνταποδοῦν* of the epigram. At Thespieae in Boeotia the cult image of Eros was in the form of an *ἀργὸς λίθος* (Pausanias IX, 27, 1), and it is possible that Terpon was conceived of as a special manifestation of that deity. Plato (*Symp.* 203 C) calls Eros *θεράπων Ἀφροδίτης*. There seems to be little difference, except in name, between the various *daimones* associated with the worship of Aphrodite, and certainly no rational distinction can have existed in the minds of the ancients.

<sup>2</sup> *Hesperia*, I, 1932, pp. 49 ff.

<sup>3</sup> See Arthur Evans, "Mycenaean Tree and Pillar Cult," *J. H. S.*, XXI, 1901, pp. 99 ff., especially pp. 171–172.



in the Gardens many such elements, which were probably introduced into Athens at an early date, seem to have been derived from her famous shrine on the Island of Cyprus.

From a passage in Tacitus we learn that the cult image in the temple at Paphos was not of human form but in the shape of a turn-post: *Simulacrum deae non effigie humana, continuus orbis latiore initio tenuem in ambitum metae modo exsurgens, sed ratio in obscuro*.<sup>1</sup> On numerous coins of Cyprus from the Roman period this image in the form of a truncated cone appears standing in the temple. Tacitus says that the reason for this shape is obscure, but by describing it as resembling the *meta* of the Roman circus he also hints at the reason for its peculiar shape. In a recent article on "The Twenty-sixth Lydian Inscription"<sup>2</sup> Professor Elderkin discusses the *metae* in the circus, which he says are phallic symbols and used as such on tombs to denote the idea of life and immortality. The same significance he ascribes to the herms in the Greek stadium. In view of this explanation there can be little doubt that the cult image at Paphos owed its shape to a similar conception.<sup>3</sup> In fact we can trace this shape of the image even still farther east, for on a coin of Byblos,<sup>4</sup> in which the precinct of Astarte is depicted, we see the same kind of cone-shaped image standing in the open court. It is not impossible, however, that the phallic element in the worship of Aphrodite, which in our sanctuary was symbolized by the unwrought stones, was in some way connected with the equally—or still more—ancient aniconic conception of divinity, especially prevalent in Mycenaean religion. Thus the ἀργὸς λίθος, and its handwrought equivalent, the

<sup>1</sup> *Hist.*, II, 3.

<sup>2</sup> *A. J. A.*, XXXVII, 1933, pp. 387 ff.

<sup>3</sup> The other view that the image was a meteoric stone (see Roscher, in Roscher's *Lexikon s. v.* Aphrodite, p. 395) does not tally equally well with Tacitus' description of its shape. The two explanations are not, however, necessarily incompatible the one with the other. Roscher seems to me to have gone too far in his attempt at explaining the various elements of Aphrodite worship on the theory that the oriental goddess was originally a divinity of the moon and the stars. A conical stone of considerable dimensions which can still be seen at the village of Kouklia near New Paphos, is regarded by Alfred Westholm as the very cult image from the Temple of Aphrodite. Unfortunately in his interesting article "The Paphian Temple of Aphrodite," *Acta Arch.*, IV, 1933, p. 201–236, he does not show a photograph of the stone. Westholm, following Blinkenberg, *Le Temple de Paphos*, pp. 33 ff., disclaims the oriental origin of the Aphrodite cult in Cyprus and emphasizes the connection with Crete and Mycenae, although he vigorously denies that direct connections between Crete and Cyprus existed (p. 226). Both architecture and cult, according to the same author, came to Cyprus from Greece via Syria, and yet the conical cult image of the goddess at Paphos had no relation with that of her Phoenician counterpart, which was represented in a similar form (see coins of Byblos referred to below and cf. Westholm, p. 221). Such a theory, which sets aside the persistent tradition among the ancients as recorded by numerous writers, both Greek and Roman, is hardly acceptable. It is as difficult to subscribe to the "Phoenicophobia" of modern archaeology as it is to accept the theories in vogue in the last century when the Phoenician influence was regarded as the master-key to all archaeological mysteries. I can see no difficulty in assuming a mixed origin of the cult in Cyprus (so M. P. Nilsson, *Gr. Feste*, p. 364; Arthur Evans, *J. H. S.*, XXI, 1901, p. 171) as well as in Athens. In the development of the Cypriote house type, as represented by the palace at Vouni, E. Gjerstad shows that a two-fold influence was at work, that of the Cypriote-Anatolian *liwan* type of house, and that of the Greek Megaron (*Corolla Arch.*, pp. 145 ff.). With the former of these he places the temple of Aphrodite at Paphos (*op. cit.*, p. 161).

<sup>4</sup> *Br. Mus. Cat. of Coins, Phoenicia*, pl. XII, 13.

truncated cone, which originally represented the divine power, both male and female, might in one instance have become anthropomorphized into a human representation of the deity, in another into an image of the male organ of reproduction, which symbolized the idea of fertility, in this case the chief function of the goddess.

Both Herodotus<sup>1</sup> and Pausanias<sup>2</sup> say that the worship of the Paphian Aphrodite was brought to Cyprus from Askalon by the Phoenicians, and Pausanias adds that the Phoenicians in turn had received it from the Assyrians. The obscene practices which constituted an important element in the worship of the Phoenician Astarte became fused with Greek forms of worship in the cult of the Paphian Aphrodite. Several ancient writers refer to the phallic rites which entered into the worship of Aphrodite in Cyprus, and Clement of Alexandria<sup>3</sup> says that the initiates into the mysteries at Paphos received a cake of salt and a phallos at the initiations. An interesting enumeration of objects which were used as dedications in the worship of Aphrodite and her numerous attendant *daimones* is preserved in a fragment of Plato, the comic poet,<sup>4</sup> which probably is a take-off on some well known cult practices. Among these objects are various kinds of cakes of appropriate shapes, *πλακοῦς ἐνόρχης*, *ἄμυλος ἐγκύμων*, etc. It is highly probable that the mysterious objects, *ἄρρητα καὶ μυστήρια*,<sup>5</sup> brought by the Arrephoroi to the peribolos of Aphrodite, were of a similar nature. A certain kind of cakes called *ἀνάστατοι* were prepared for the use of the Arrephoroi.<sup>6</sup> The name can only refer to the shape of the cakes, like *ὀρθοστάτης* which was also a kind of cake used for sacred purposes.<sup>7</sup> In a well-known scholion on Lucian<sup>8</sup> the *ἄρρητα* are said to be made of dough in imitation of snakes and the male genitals. In the same account mention is made of underground chambers, *μέγαρα*, in which the offerings to the Eleusinian divinities were deposited at the time of the Skirophoria, and by analogy it is implied that similar *μέγαρα* were used in connection with the Arrephoria.<sup>9</sup> This agrees well with the passage in Pausanias which describes the descent of the maidens through an underground passage to the

<sup>1</sup> I, 105.

<sup>2</sup> I, 11, 7.

<sup>3</sup> *Protrepticus*, II, 12-13.

<sup>4</sup> Athenaeus, *Deipnos.*, X, 441, e, f.

<sup>5</sup> *Etym. Mag.*, 149.

<sup>6</sup> Athen., iii, 114, a; cf. Van der Loeff, *Mnemosyne*, XLIV, 1916, pp. 333 ff.

<sup>7</sup> Pollux, vi, 73.

<sup>8</sup> 276, 13; cf. E. Rohde, *Kleine Schriften*, II, p. 356; L. Deubner, *Attische Feste*, pp. 9 ff. The passage dealing with the Arrephoria reads: *Τὰ δὲ ἀντὰ καὶ Ἀρρητοφόρια καλεῖται καὶ ἄγεται τὸν αὐτὸν λόγον ἔχοντα περὶ τῆς τῶν καρπῶν γενέσεως καὶ τῆς τῶν ἀνθρώπων σπορᾶς. ἀναφέρονται δὲ κἀνταῦθα ἄρρητα ἱερὰ ἐκ στέατος τοῦ σίτου κατασκευασμένα, μιμήματα δράκόντων καὶ ἀνδρείων σχημάτων· λαμβάνουσι δὲ κῶνον θαλλοὺς διὰ τὸ πολύγονον τοῦ φυτοῦ.* Without entering into a discussion of the interpretation of the scholion I follow the view of Deubner (*op. cit.*) in preference to that of Gjerstad (*A. R. W.*, XXVII, 1929, pp. 197, 212), Hiller von Gaertringen (*Pauly-Wiss.*, I, s. v. *Hersephoroi*) *et al.* who disclaim all connection between the ceremonies described by the scholiast and those related by Pausanias. That the words *ἄρρητοφῶρια* and *ἄρρητοφῶρος* are derived from *ἄρρητα* + *φέρειν* is convincingly shown by Deubner (*op. cit.*, pp. 9 f.).

<sup>9</sup> So Deubner, *op. cit.*, p. 10.

peribolos of Aphrodite. Both passages have to do with mysterious rites, in which certain sacred objects were deposited and others brought up from a sanctuary connected in some way with an underground room or passage. From Pausanias we learn that the sanctuary was that of Aphrodite in the Gardens, and the scholiast reveals the nature of the sacred objects. Can it be merely a coincidence that the new sanctuary of Aphrodite is located where the account of Pausanias would lead us to look for it, that a subterranean passage<sup>1</sup> offers the most direct route from the Athena Polias Temple to this place, that a natural cave (μέγαλα<sup>2</sup>) is directly connected with the sanctuary, and that the votive objects dedicated there are representations in stone of the very objects which, according to the scholiast, were used in the Arrephoria?

In connection with the route of the Arrephoroi from the Temple of Athena Polias to the peribolos of Aphrodite the underground passage west of the Erechtheum is of paramount importance, since it offers the most convenient communication between the two shrines. The existence of an ancient stairway in the cleft was pointed out by Kavvadias,<sup>3</sup> who published a sketch showing the cuttings for the steps. Inasmuch as this part of the Acropolis slope will soon be largely covered up with masonry as a safety measure to prevent the rock from cracking and falling down, it seems desirable to include two photographs of the cave taken at the time when the work on the supporting wall had just begun. One of these (Fig. 14) shows the cave from below and the overhanging ledge of rock,<sup>4</sup> the other (Fig. 15) shows the inside of the cave with the cuttings for the ancient stairway clearly visible.

There are also some other points of resemblance between the sanctuary of the Cyprian goddess and the shrine of Aphrodite on the North Slope. We have already described the numerous small altars discovered in our excavations and the phallic stones set in mortar on the altars or in a special niche above. In the Swedish excavations at Soli in Cyprus, where a sanctuary of Aphrodite has been uncovered, several small altars have come to light, very similar to the stuccoed structures on the North Slope.<sup>5</sup> This is probably more than a coincidence, since altars of this type are by no means common at other sites. Moreover, some of the ancient authors speak of a multitude of altars at Paphos. Virgil<sup>6</sup> and Statius<sup>7</sup> both use the poetical number "hundred," and

<sup>1</sup> See *Hesperia*, I, 1932, p. 52.

<sup>2</sup> That the cave had cult connections with the sanctuary is shown both by the rock-cut steps described above and by the relief of Aphrodite and Eros which will be discussed in the chapter on sculpture, p. 146.

<sup>3</sup> *Αρχ. Έφ.*, 1897, fig. on p. 31. For a discussion of the various problems connected with this passage see Judeich, *Topographie von Athen*<sup>2</sup>, p. 182, 2 and *Hesperia*, I, 1932, p. 51 f.

<sup>4</sup> The beginning of the new supporting wall is visible at the bottom of the picture.

<sup>5</sup> I owe this information to the kindness of Alfred Westholm, who also sent me photographs showing the altars. In his article referred to above he does not describe any but the chief altars in front of the temples.

<sup>6</sup> "---- ubi templum illi centumque Sabaeo

ture calent arae, sertisque recentibus halant," *Aen.*, I, 416-417.

<sup>7</sup> "illa Paphon veterem centumque altaria linquens," *Theb.*, V, 61.



Tacitus<sup>1</sup> says: "Sanguinem arae offundere vetitum, precibus et igne puro altaria adolentur." Here a distinction between the chief altar, "ara," and the subsidiary "altaria" seems to be implied. Whatever the exact meaning of the two terms may be, the impression conveyed by all these passages is that sacrifices were offered on a large number of altars.



Fig. 14. Lower Entrance to Underground Passage at the Aglaurion

The kinds of objects sacrificed to the Cyprian goddess are also important in showing the relation of the Athenian cult to that of Paphos. It is obvious that no burned sacrifices can have been offered on the flimsy structures in our excavations, and the same may be said about those discovered at Soli in Cyprus. No sign of burning was observed in the vicinity of the altars on the North Slope, as would be expected if burned sacrifices had been offered. In the passage from Tacitus, quoted above, we learn that the altars of Aphrodite at Paphos were not to be stained by blood, but that

<sup>1</sup> *Hist.*, II, 3.

prayer and pure fire (*i.e.* incense) would constitute the offerings. Virgil, too, speaks of the Sabaeen incense and the fresh garlands on the altars of the Cyprian sanctuary.

There is an interesting passage in Plato's *Laws*<sup>1</sup> which may refer to the rites practised in the sanctuary of Aphrodite in the Gardens. The author, defining the proper attitude which the law-giver should take toward religious matters, lays down the rule



Fig. 15. Inside View of Underground Passage, Showing Cuttings for Stairs

that established rites and religious observances are not to be interfered with "whether they be of native origin or imported from Tuscany or Cyprus or elsewhere." Plato does not specifically name the cults which he had in mind, but only the countries from which they were known to have been introduced. To his contemporaries the name of Cyprus in such a connection would certainly suggest some form of Aphrodite worship. If the passage is read in the light of the well-known decree prohibiting the erection of altars in the Pelargikon,<sup>2</sup> it seems to imply that some of the law-makers in Athens

<sup>1</sup> V, 738 C.

<sup>2</sup> *I. G.*, I<sup>2</sup>, 76. For the probable connection of this inscription with the altars in our excavations cf. *Hesperia*, II, 1933, p. 347.



made a practice of interfering with the religious behavior of the people. There is, of course, a wide discrepancy of time between the passing of the decree and the writing of the Laws of Plato, but it may be assumed that the stipulations of the decree remained in force and were applied whenever the occasion called for it.

It seems natural to suppose that the rites and ceremonies employed at the festivals of Aphrodite and Eros should be reflected in the Greek vase paintings. Unfortunately the interpretation of vase paintings in the light of religious customs seldom result in anything better than more or less plausible conjectures. Too little is known about the details of the ceremonies, and the vase paintings are usually too vague and indefinite to admit of exact interpretation. A single example will suffice. A pelike in the British Museum shows a woman with a box in her left hand sprinkling seed(?) on four phalloi standing upright on the ground with blades of grass or grain growing round about. The vase painting has been variously interpreted as depicting a scene from the Thesmophoria or the Haloa,<sup>1</sup> but it seems equally appropriate to the cult practices used in the sanctuary of Aphrodite.<sup>2</sup>

### SCULPTURE

The fragments of sculpture from the excavation are, as a rule, small, and only a few are important enough to be published. A brief description of these is given below. Except for the pieces from the frieze of the Erechtheum, which are now in the Acropolis Museum, the sculptural fragments are still kept, together with the other finds, in a temporary storeroom. Consequently no serious attempt has been made to fit them on to the statues from the Acropolis.

**1.** Fig. 16. Head of archaic Athena, *ca.* half life size, of white island marble, found October 18, 1933, in the pit below the Parthenon drum. The right side of the head and lower part of the face below the eyes and also the back are missing. She wears a helmet, which is indented at the ear so as to show a small circular earring. The eyes are horizontal and bulging. The hair, arranged in regular curls, shows in front under the helmet. In the top of the head is a dowel hole, *ca.* 0.015 m. long, 0.012 m. wide and 0.034 m. deep, in which the crest of the helmet was fastened.

**2.** Fig. 16. Small fragment of archaic Kore of coarse island marble, found December 12, 1933, in the same place as the preceding, but at a somewhat lower level. A circular earring for the left ear, a bit of the hair at the point where the locks part over the shoulder, and the lower edge of the *stephane* are all that remains.

<sup>1</sup> See L. Deubner, *Attische Feste*, pp. 61, 64 ff., pl. 3.

<sup>2</sup> Professor I. M. Linforth, to whom I am indebted for helpful criticism on the discussion of the cults, has suggested the possibility that the "altars" with the phallic stones may actually have been used to support small plots of earth in which the seed was planted, similar to the gardens known as *κηποι Ἀδώνιδος*, and that the name of Aphrodite *ἐν Κήποις* "aux jardins," might reflect this practice.



Fig. 16. Fragments of Archaic Sculpture

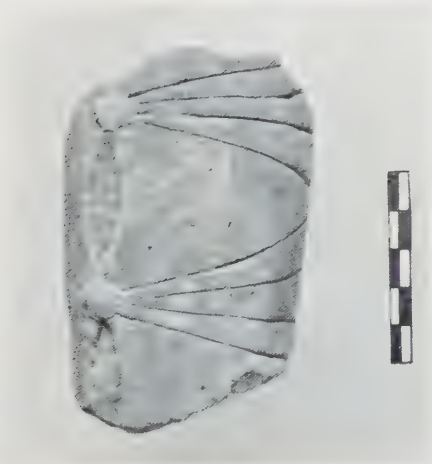


Fig. 17. Fragment of Archaic Statue

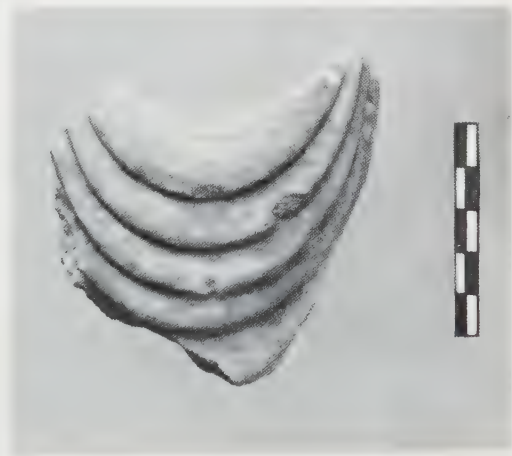


Fig. 18. Fragment of Drapery from Archaic Statue



3. Fig. 17. Small fragment of arm of archaic female figure, found December 13, 1933, in the same place as the preceding. The marble is rather fine with a grayish tinge. The greatest diameter is 0.062 m. The drapery, the folds of which are rendered by incised lines, was fastened over the arm with buttons, two of which are preserved. The dimension of the fragment indicates that the figure was of approximately the same size as that of No. 1, but the color of the marble makes it unlikely that the two fragments belong together.

4. Fig. 18. Small fragment of drapery from archaic statue of coarse island marble, found October 16, 1933, in the fill above the ramp to the east of the sanctuary. At the top of the fragment is a circular cutting probably for the arm of the figure. The back of the fragment is smooth at the bottom where the drapery was cut free from the body, whereas the top shows a break.



Fig. 19. Fragment of Archaic Relief

5. Fig. 19. Fragment of archaic relief of coarse island marble, found October 5, 1933, in the late fill of the lower area. The relief has a maximum thickness of *ca.* 0.04 m. The left edge and the back are preserved. Of the figure only part of the aegis of Athena and a small piece of the drapery are preserved. The folds of the drapery show that the aegis did not hang down from the extended arm, but must have been arranged in the same way as on the well-known bronze double-relief of Athena from the Acropolis.<sup>1</sup>

6. Fig. 20. Part of left foot, larger than life size, of coarse island marble, found October 21, 1933, north of the sanctuary in the late fill. Only the heel is preserved, but the position shows that the foot was raised so that the heel is held high above the base. The back is smooth and at the bottom is a dowel hole at least 0.085 m. deep. A figure of this size fastened to a smooth surface at the back can only have been part of a pediment group. It probably belonged to one of the smaller figures of the Hekatompedon pediments.

<sup>1</sup> A. de Ridder, *Cat. de bronzes trouvés sur l'Acrop. d'Athènes*, p. 310, No. 794; W. Lamb, *Gk. and Rom. Bronzes*, p. 99 and pl. XLIV b.

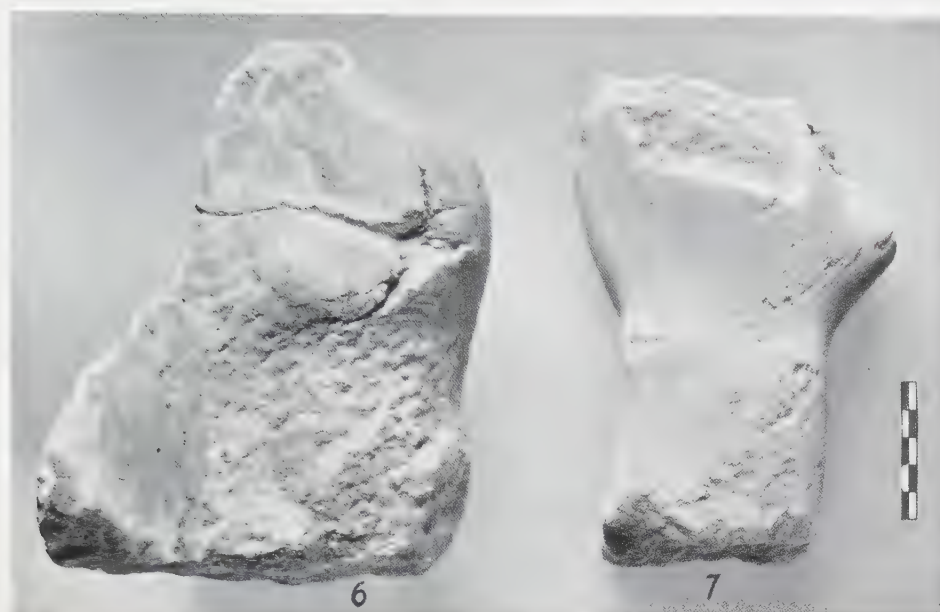


Fig. 20. Two Fragments of Sculpture



Fig. 21. Two Hooves of Archaic Horse

7. Fig. 20. Part of hand, slightly larger than life size, of very coarse island marble, found December 14, 1933, near the bottom of the pit close to the Parthenon drum. The break on the inside shows that the hand was held close to the body, and the fingers were held out straight.



Fig. 22. Fragments of Sculpture with Gorgoneion

8. Fig. 21. Two hooves of a horse, slightly smaller than life size, of white island marble, found May 4, 1931 and October 16, 1933, in the late fill east of the sanctuary. The two hooves are almost certainly from the same horse. They seem to have been broken off from a base cut in the same piece of marble as the figure of the horse.

9. Fig. 22. Two fragments of Pentelic marble, found September 20 and 21, 1932, in the middle area close to the east group of niches. The larger fragment *b* seems to be part of an arm on which was carved a Gorgoneion in low relief. The other fragment shows a small piece from the left side of a similar Gorgoneion. The surface above the relief turns up in a peculiar way. It is difficult to determine exactly to what part of the body

the fragments belong. The two parts of the relief agree so well in every particular, that they must be part of the same—or of two identical—Gorgoneia.

10. Fig. 23. Fragment of hand, *ca.* life size, of white island marble, found January 10, 1931, in the underground passage southeast of the sanctuary.<sup>1</sup> Only three fingers are preserved. Some round object like the hilt of a spear seems to have been held in the hand.

11. Fig. 23. Small fragment of a foot wearing sandal, of Pentelic marble, found October 10, 1933, in the late fill of the lower area. The straps of the sandal are accurately carved and all the details are rendered with care.

<sup>1</sup> See *Hesperia*, I, 1932, p. 39.



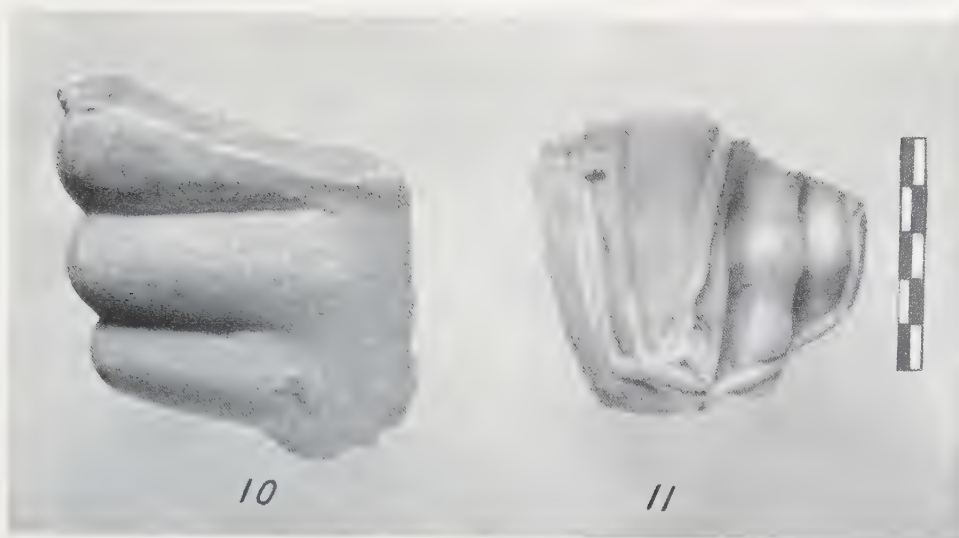


Fig. 23. Two Fragments of Sculpture



Fig. 24. Female Figure from Erechtheum Frieze with New Fragment Added

**12.** Figs. 24–29. Fragments from the Erechtheum.

A remarkably large number of small pieces from the frieze of the Erechtheum were found in our excavations. In the preceding report two such pieces were published,<sup>1</sup> the smaller of which joins one of the statues in the Acropolis Museum<sup>2</sup> as shown in figure 24. In addition to these two there are seven smaller fragments which may be with great probability attributed to the frieze on the basis of size, technique, etc.<sup>3</sup>



Fig. 25. Female Face from Erechtheum Frieze

a. Fig. 25. Upper part of female head, much weathered on the top, found October 7, 1933, in the late fill of the lower area. The deeply set eyes, the high eyebrows, and a distinct furrow on the forehead lend a serious, almost melancholy expression to the face.

The back is a flat surface where the figure was joined to the frieze.

c. Fig. 26. Left foot of human figure, with all the toes missing, found September 9, 1932, in the late fill of the upper area. The foot is finished underneath, showing that it was raised with only the toes attached to the base.

b. Fig. 26. Left foot, broken off above the ankle, and the toes missing, found October 11, 1933, in the same vicinity as

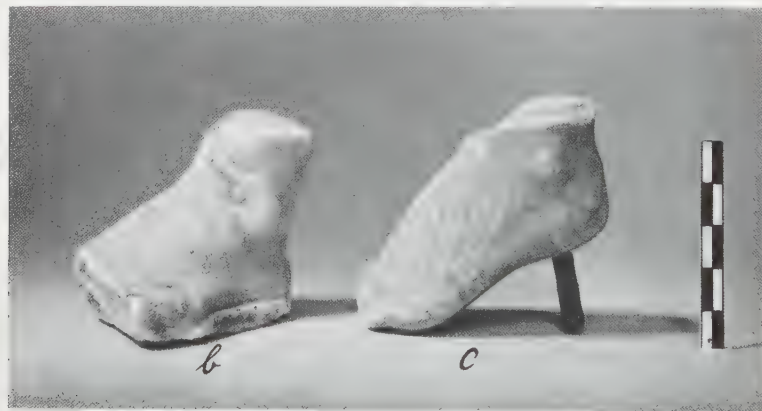


Fig. 26. Two Left Feet from Erechtheum Frieze

<sup>1</sup> *Hesperia*, II, 1933, pp. 349–350, figs. 20 and 21.

<sup>2</sup> Inv. No. 1285, cf. H. N. Fowler *et al.*, *Erechtheum*, p. 252, No. 19 and pl. XLI, 19.

<sup>3</sup> Dr. Ludwig Palat has kindly looked over the fragments from the excavations and offered his expert opinion as to which pieces are likely to have come from the frieze.

d. Fig. 27. Upper part of right arm with piece of drapery thrown over the arm from the back and hanging down in front, found October 14, 1933, in the late fill of the lower area. The drapery is not finished on the back. To judge from the weathering at the



Fig. 27. Two Fragments from Erechtheum Frieze

break above the elbow, the lower arm seems to have been broken away while the statue was still in its place. The break at the shoulder looks fresh by comparison.

e. Fig. 27. Tiny fragment of drapery with a smooth surface in the back, found among the small marble chips collected from different parts of the excavation. Its attribution to the frieze, which is based on the smooth back, is, of course, conjectural.



Fig. 28. Fragment from Erechtheum Frieze



f. Fig. 28. Part of draped figure standing in a chariot, found October 2, 1933, in the northeast corner of the excavation just below the small cave Q, Plate I. The surface is much weathered.

g. Fig. 29. Hind leg of horse attached to a base with smooth back, found October 17, 1933, in the fill directly above the ramp leading to the sanctuary. This fragment has

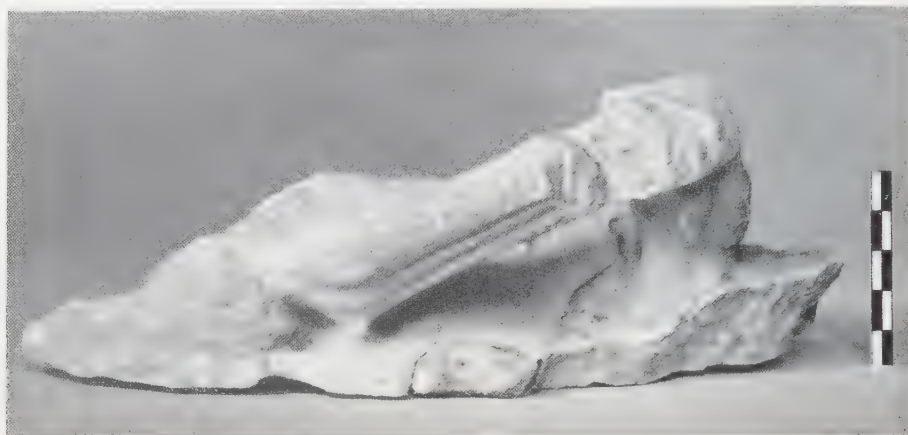


Fig. 29. Fragment of Horse from Erechtheum Frieze

numerous marks of the drill.<sup>1</sup> Even the running drill was clearly used. Similar marks are discernible on some of the other fragments.

**13.** Fig. 30. Height, 0.084 m.; width, 0.07 m.

Small votive plaque of white marble, representing the male genitals, found October 12, 1933, close to the Parthenon drum. This has almost certainly come from the sanctuary of Eros and Aphrodite. Not far from the same place were found some votive terracotta figurines and part of another plaque<sup>2</sup> also from the sanctuary.



Fig. 30. Votive Relief from Sanctuary

**14.** Fig. 31. Fragment of plaque of white marble, found December 8, 1933, close to the same place as the preceding. One corner of the plaque, probably the lower left, remains. Within a narrow, raised edge is preserved part

<sup>1</sup> For the use of the drill in the figures of the frieze cf. J. M. Paton *et al.*, *Erechtheum*, p. 184. The running drill seems to have been invented not long before the Erechtheum sculptures were executed. Cf. R. Carpenter, *The Sculpture of the Nike Temple Parapet*, p. 80.

<sup>2</sup> Cf. *Hesperia*, II, 1933, pp. 333 f. and figs. 4 and 5.

of a relief roughly circular in shape. It resembles the kind of votive slabs found in large numbers in the sanctuary of Aphrodite on the road to Eleusis.<sup>1</sup> These are crude representations of the *αἰδοῖα γυναικεῖα*, which seems to have been the cult symbol in that sanctuary. A similar relief is now in the annex of the Acropolis Museum. Dr. Walter<sup>2</sup> suggested that this may have been dedicated to Asklepios or Artemis Brauronia, but its similarity to the reliefs referred to above seems to show that it was dedicated to Aphrodite.

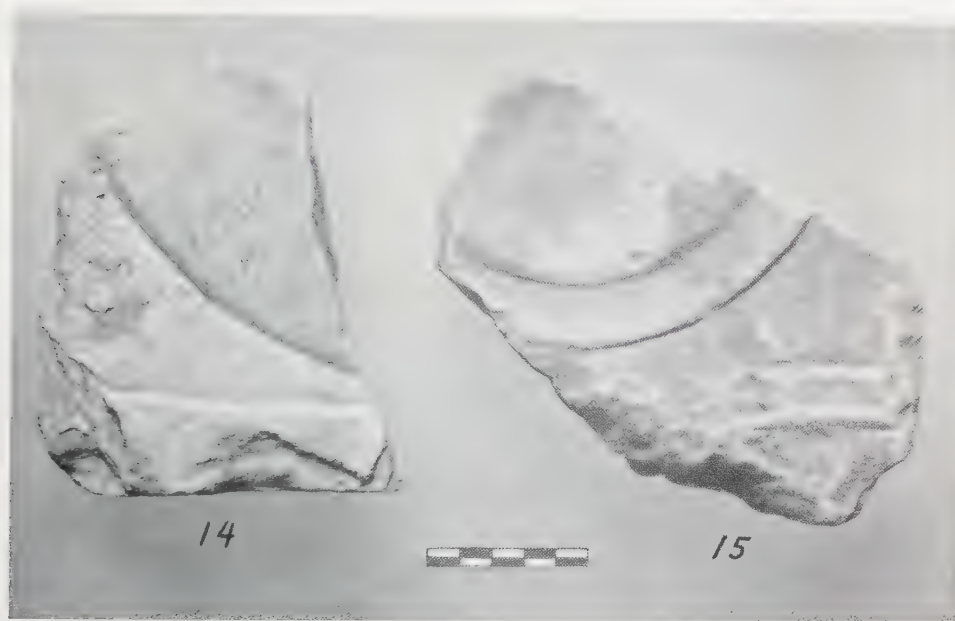


Fig. 31. Two Fragments of Marble Reliefs

**15.** Fig. 31. Small fragment of plaque of Pentelic marble, found December 16, 1933, in the late fill of the lower area. Part of one edge, probably the left, is preserved. The back is rough. Along one side was a low moulding. Of the relief is preserved a section of two concentric circles, which seem to be part of a shield.

**16.** Fig. 32. Height, 0.34 m.; preserved width, 0.13 m.; greatest thickness, *ca.* 0.08 m. Part of a relief of white marble brought by a boy who said that it had been built into a modern wall directly below the excavations. The top of the slab, the right edge, and

<sup>1</sup> See Svoronos, *Τὸ ἐν Ἀθήναις Ἑθνικὸν Μουσεῖον*, II, pl. CLXIV, 1594-1596, 1821, 2730. Some more of these reliefs have recently been discovered in the same sanctuary by John Travlos.

<sup>2</sup> *Reliefs im kleinen Akropolis-Museum*, p. 110, No. 243. There is also a large marble phallos in the annex to the Acropolis Museum. It is not included in Dr. Walter's Catalogue, nor is the exact provenance recorded in the inventory of the Museum. Since a similar phallos was found in the vicinity of the Aphrodite sanctuary (*Hesperia*, II, 1933, p. 246, fig. 18) it may be that the one in the Museum also came from there.

the back are preserved, but the bottom has been roughly cut away and with it the feet of the figure. The surface is much weathered. Of the relief is preserved one draped female figure facing the left. She is resting on the right foot, and the left leg is bent at the knee, but she does not appear to be in motion. One end of the himation hangs



Fig. 32. Fragment of Marble Relief

over her bent left arm and the other end is held up in front in her right hand. Behind the figure the original surface is broken away. Since there is hardly room for another figure the broken part was probably the raised frame of the relief. The slab seems to have represented some votaries approaching a deity, or, perhaps, several divinities in a row. The pose of the preserved figure seems more befitting an *adorans* than a goddess. Whether or not the relief has come from our sanctuary is impossible to determine, but the place of finding seems to point that way.



17. Fig. 33. Height, 0.22 m.; width, 0.22 m.; thickness, 0.08 m. Fragment of Pentelic marble, broken all around and at the back, found October 5, 1932, in a late wall west of the *περίπατος* inscription. Part of two winged figures in low relief are preserved. At the upper edge the background curves gently forward. This small fragment is part of a frieze, some blocks of which have been known for a long time. Two of these, which apparently were discovered in the vicinity of the so-called Diogeneion, were published by Bursian in 1860.<sup>1</sup> One of the slabs (Fig. 34, No. 1451), which is complete, measures 1.23 m. in length, 0.465 m. in height, and 0.235 m. in thickness. It shows five



Fig. 33. Fragment of Marble Relief

nude, winged male figures walking toward the left. The pose of each separate figure is almost identical. The left arm is bent at the elbow and the left hand of all the figures holds a *phiale*. In the outstretched right hand the first and third figures carry *thymiateria*, the others pitchers. The heads are crowned with wreaths (Fig. 35). Above the figures is a moulding and below was a narrow base, now largely missing. The back of the blocks, which is set against the wall of the Museum appears to be rough and both ends have anathyrosis. The second fragment (Fig. 34, No. 1452), which is broken off at the right end, preserves three and a half winged male figures, very similar

<sup>1</sup> See I. N. Svoronos, *op. cit.*, I, pl. CII, and p. 452, No. 150, who lists all the earlier publications. The slabs are now exhibited in the National Museum, Nos. 1451 and 1452.

to those on the other slab, but somewhat more crowded. They also differ from the former with respect to the hair. All the figures on the second slab have the hair arranged in a bun at the back of the head as if they were women. They also carry *phialai* in the left hand. The central figure has a *thymiaterion* in the right hand, the second and fourth carry pitchers. One fragment, also with three figures and part of a fourth preserved on the right half of the slab, was published by Stuart and Revett.<sup>1</sup> According to their drawing, which appears to be rather schematic, the central figure carries a wreath in the left hand and a tripod in the right. Neither of these objects is carried by any of the figures on the two slabs in the Museum. The hair is made up as in the figures of the second slab. Svoronos remarked that the fate of the slab seen



Fig. 34. Relief with Procession of Eroses

by Stuart and Revett is now unknown. It seems to me perfectly obvious that this is the second and less well preserved slab in the National Museum. The artist in copying the central figure only used his imagination too freely in rendering the votive objects. In other respects the drawing agrees sufficiently well with the existing slab.

The surface of the marble is badly nicked, as if the blocks had been dragged or rolled on the ground. The highest parts of the reliefs, especially the heads, have suffered most. The condition of the small fragment from our excavation is much better in this respect. This alone is an indication that the larger slabs have been removed farther from the monument to which they belong. There is some uncertainty about the provenance of the old pieces, but Svoronos adduces evidence to show that they came from the "mediaeval wall of the church of Saint Demetrios Katephores," which he erroneously locates *παρὰ τὸν Πύργον τῶν Ἀνέμων*. The church is no longer in existence, but its location was pointed out to me by the occupant of the house which has been built among the ruins of the old chapel. This is close to the southwest corner of the

<sup>1</sup> *Antiq. of Athens*, II, p. 29. Their drawing is reproduced by Svoronos, *op. cit.*, p. 453, fig. 213.



Diogeneion,<sup>1</sup> some 150 meters east of the Tower of the Winds, and *ca.* 200 meters northeast of our excavation. Without doubt all the slabs came originally from the sanctuary of Eros and Aphrodite.

Before the reliefs could be connected with any known sanctuary various conjectures were made in explanation of the figures. The different theories are discussed by Svoronos, who finally concluded that the slabs are part of a frieze representing a



Fig. 35. Details of Relief with Procession of Eroles

procession of Eroles, and that it belongs to the Ptolemaic period. He also quotes a paragraph from the original publication by Bursian,<sup>2</sup> to the effect that the relief represents a cult act performed by divine beings or *daimones* as a prototype for the similar act performed by human worshipers. Bursian *et al.* saw in the procession of the winged figures a relation to Eleusinian cult practices, but Svoronos identified the

<sup>1</sup> For the location of the church see Judeich, *Topographie von Athen*, pl. I.

<sup>2</sup> *Berichte der kgl. sächs. Gesellschaft*, XII, 1860, pp. 197 f.



Fig. 36. Relief of Aphrodite and Eros



figures as Eros and Nikai connected with the worship of Aphrodite, and referred to a small fragment of a similar relief from the sanctuary of Aphrodite on the road to Eleusis.<sup>1</sup> Whether the figure on that fragment was represented with wings cannot be determined from its present condition. We can readily accept Bursian's explanation with regard to the nature of the procession depicted on the slabs,<sup>2</sup> and now that we know the sanctuary as well as the name of its deities and even the date of the festival at which the procession in all probability took place, these reliefs assume a great importance as additional evidence for the cult of Eros in Athens.

Our excavation in the sanctuary of Eros and Aphrodite revealed no foundations for any monument to which the frieze could belong. In fact it is most improbable that any building at all existed within the sanctuary. Possibly the monument was located farther down the slope, but that is unlikely, since it would then be north of the *περίπατος* and thus separated from the *temenos*. It is much more probable that the marble frieze was part of the *temenos* wall itself. Quite apart from the reliefs there is evidence to show that such a wall existed both in Greek and Roman times.<sup>3</sup> The blocks in the Museum show clearly that another course rested on the top, and the condition of the reliefs indicates that they were in some way protected from above. The lower parts of the figures have suffered more from the weather than the upper parts. Probably the wall was crowned above the frieze with a projecting coping or cornice of some kind. We must assume that the reliefs were placed toward the inside of the sanctuary<sup>4</sup> since the figures, walking toward the left, would be represented as walking away, if the frieze were placed on the outside.

The date of the relief is probably the second half of the fourth century B.C.<sup>5</sup> A sculptured base in the Acropolis Museum, dated by an inscription in the year 323 or 329 (or, possibly, 366) offers the best parallel in Athens.<sup>6</sup> The representation of several nearly identical figures in a row is the most characteristic feature of both these monuments. The reliefs on the Acropolis base are higher but the general effect is the same.

A cursory search in the National Museum in Athens for votive plaques from the sanctuary of Eros and Aphrodite has resulted in the discovery of one likely specimen (Fig. 36). This is a small relief found 1913 in the excavations at the Varvakeion on Athena street.<sup>7</sup> It represents a draped woman in profile to the right. She is seated

<sup>1</sup> Svoronos, *op. cit.*, pl. CXXIX, 1591; *Αρχ. Αελτ.*, 1892, p. 4.

<sup>2</sup> For a discussion of various types of processions in Greek cults see M. P. Nilsson, *Jahrb.*, XXXI, 1916, pp. 306 ff.

<sup>3</sup> See *Hesperia*, I, 1932, pp. 37, 41.

<sup>4</sup> The best known example of such an arrangement is the Heroon at Gjölbaschi.

<sup>5</sup> This is the approximate date proposed by Svoronos which he based chiefly on a passage from Kallixeinos of Rhodes quoted by Athenaeus, *Deipnosoph.*, V, 196 ff. concerning some remarkable festivities at Alexandria given by Ptolemy II Philadelphus, 305-284 B.C.

<sup>6</sup> See S. Casson, *Cat. of the Acr. Mus.*, II, pp. 240-242, No. 1338, and his list of earlier publications.

<sup>7</sup> National Museum, No. 3257.

on a rock in which a natural cave is indicated. On the other side is a high projecting rock on the top of which are the outlines of the two feet of a small figure. This can only be a child sitting on the left arm of the woman with his feet resting on the rock. In the back of the marble is a dowel hole.<sup>1</sup> The two figures on the relief are probably Aphrodite and Eros, and the rock on which they are sitting with the cave underneath is a convincing representation of the joint shrine of the two deities on the slope of the Acropolis. Together with the relief was discovered a marble head,<sup>2</sup> which was recognized by F. Studniczka as belonging to a metope of the Parthenon.<sup>3</sup> The two pieces of sculpture were built into a late wall. Inasmuch as the head had certainly been brought there from the Acropolis, there is no difficulty in assuming that the relief may have come from the sanctuary of Eros and Aphrodite.

#### INSCRIPTIONS<sup>4</sup>

1. Fig. 37. Archaic pedestal of white marble built into the mediaeval wall of the Acropolis directly above the Mycenaean stairway. The inscription was uncovered in the fall of 1934 during repairs of the Acropolis wall under the direction of M. N. Balanos.

Height, 1.17 m.; width *ca.* 0.15 m.

Height of letters, 0.025–0.03 m.

ἵπποθερίδες : ἀνέθεκεν : Ἀχαρνέος  
δεκατὲν : τ' ἀθεναίαι τ' ἀρ {ν} γυρίου

The name Hippotherides occurs on an archaic altar dedicated to Herakles which was found at Menidi, the ancient Acharnae.<sup>5</sup> Since this seems to be the only other instance of the name in Attic inscriptions, it is obvious that the dedicator of the altar is the same Hippotherides who set up the votive offering to Athena. The letter-forms, also, of the two inscriptions are similar. The queer misspelling of the last word is difficult to explain. The extra letter must be a simple error on the part of the stone-cutter. For the genitive ending *-ov* there is, curiously enough, a good parallel in the inscription from Acharnae in which the form *ἡρακλέους* appears.

<sup>1</sup> For a more detailed description of the relief see K. Kourouniotis, *Ἀρχ. Ἐφ.*, 1913, p. 199, fig. 6. The photograph for figure 34 is published with the kind permission of Dr. Kourouniotis.

<sup>2</sup> K. Kourouniotis, *op. cit.*, p. 200, fig. 7.

<sup>3</sup> *Arch. Anz.*, 1921, pp. 330 ff.

<sup>4</sup> I am indebted to Mr. Sterling Dow for reading the proof of the chapter on inscriptions. For the system of brackets used throughout this article see *I.G.*, II–III<sup>2</sup>, iii, 1, 1935, p. v.

<sup>5</sup> *I.G.*, I<sup>2</sup>, 777.





Fig. 37. Inscription No. 1 above Mycenaean Steps

2. Fig. 38. E. M. 12750. Fragment of archaic pedestal of white marble, found October 14, 1933, close to the Parthenon column drum.

Height 0.11 m.; width 0.247 m.; thickness 0.12 m.

Height of letters *ca.* 0.016 m.

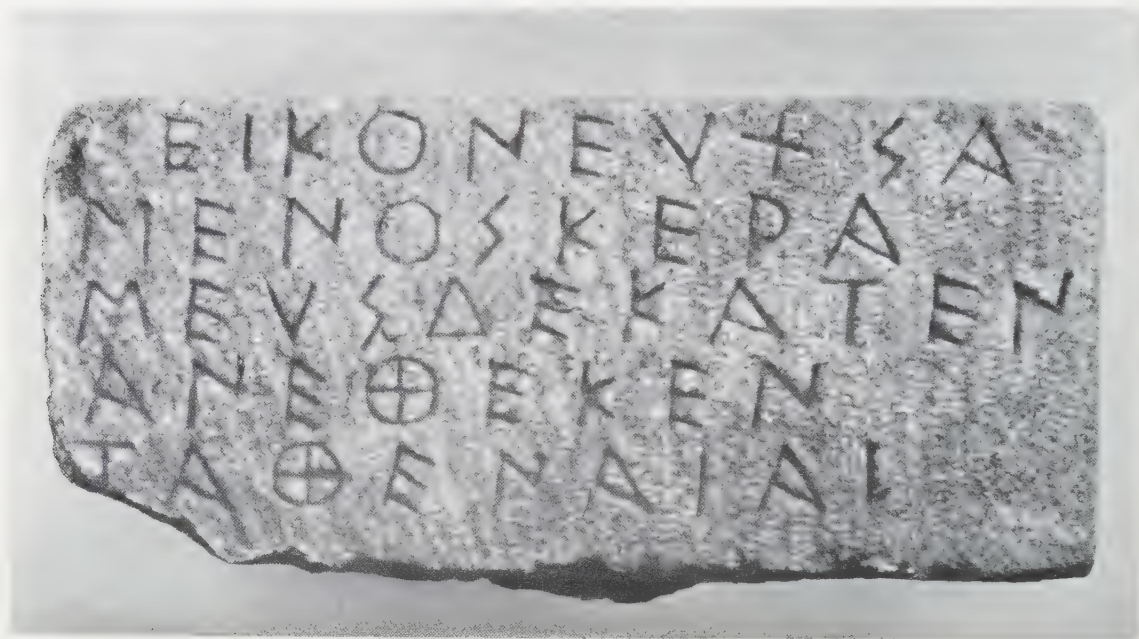


Fig. 38. Inscription No. 2

*Πείκων ἐλχσά-  
μιρος κερα-  
μεύς δεκατὲν  
ἀνέθεκεν  
τ' ἀθεναίαι*

The inscription was cut horizontally at the top of the pedestal. Part of the cutting in the top into which the statue was fitted is preserved. The shaft of the pedestal was circular, as is indicated at the break below the inscription.

Of the  $\Gamma$  in the first line only the short vertical stroke is preserved, but this is sufficiently clear to make the reading certain. The name *Πείκων* is very rare. The only other instance, which I have been able to find, occurs in another archaic inscription from the Acropolis<sup>1</sup> which reads:

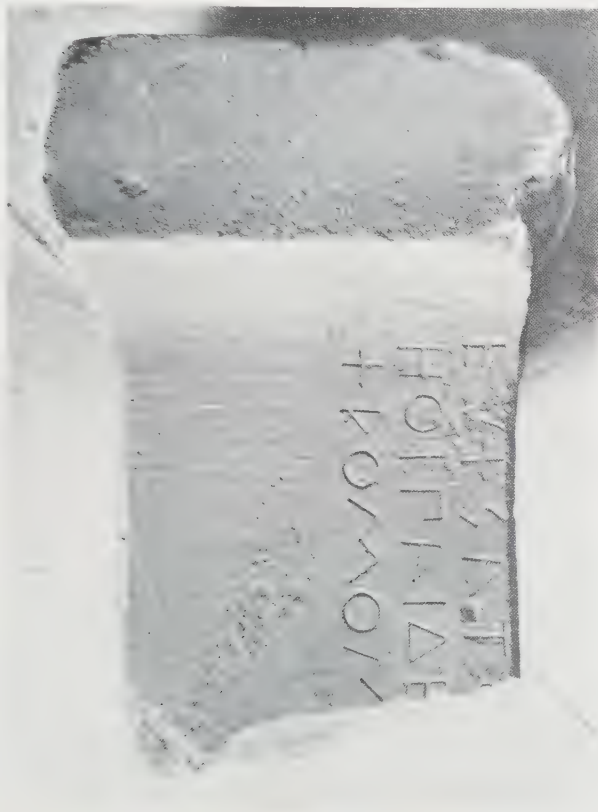
<sup>1</sup> *I.G.*, I<sup>2</sup>, 635.



*Πείκον, Ἀνδρο[κ]λ - - -*  
*ἀνέθετεν ἰ. Ἀθηναί[αι]*

It is not unlikely that the Peikon in the two inscriptions is the same man. Possibly the other man, Androkles(?), was a partner of Peikon.<sup>1</sup>

**3.** Fig. 39. Now in the annex of the Acropolis Museum. Lower part of pedestal of white marble, found October 20, 1933, in the pit under the Parthenon column drum. Height, 0.43 m.; width, 0.295 m.; thickness, 0.36 m. Height of letters, *ca.* 0.022 m.



*Εἰχσατο - - -*  
*χοι παῖδες [μ' ἀνέθεκον]*  
*Χρόμων [ἐποίησεν]*

Fig. 39. Inscription No. 3

The name *Χρόμων* is very rare. It occurs once on a boundary stone from Piraeus.<sup>2</sup> Possibly the last line contained the names of the sons mentioned in line 2 rather than the artist's signature.

<sup>1</sup> For another joint dedication of two potters cf. *I.G.*, I<sup>2</sup>, 627; for the omission of *καί* between the names of the two dedicators cf. *I.G.*, I<sup>2</sup>, 408.

<sup>2</sup> *I.G.*, II<sup>2</sup>, 2704.

4. Fig. 40. E. M. 12780. Small fragment of bluish marble, found October 16, 1933, in the same place as the preceding.

Height, 0.04 m.; width, 0.12 m.; thickness, 0.018 m.

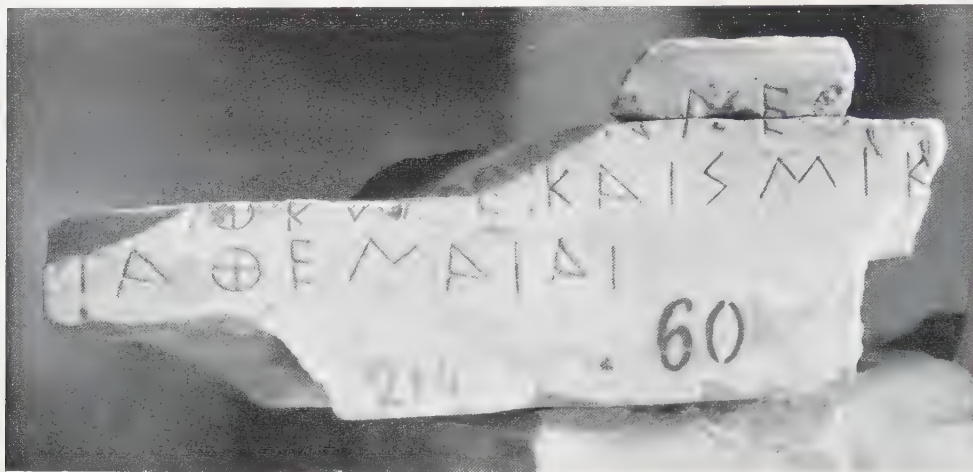


Fig. 40. Inscription No. 4 and *I.G.*, I<sup>2</sup>, 659

Only the upper halves of the first four letters of ἀνέθ[εκεν] remain, but the fragment fits *I.G.*, I<sup>2</sup>, 659, which preserves the lower halves of the same letters together with large parts of the inscription.

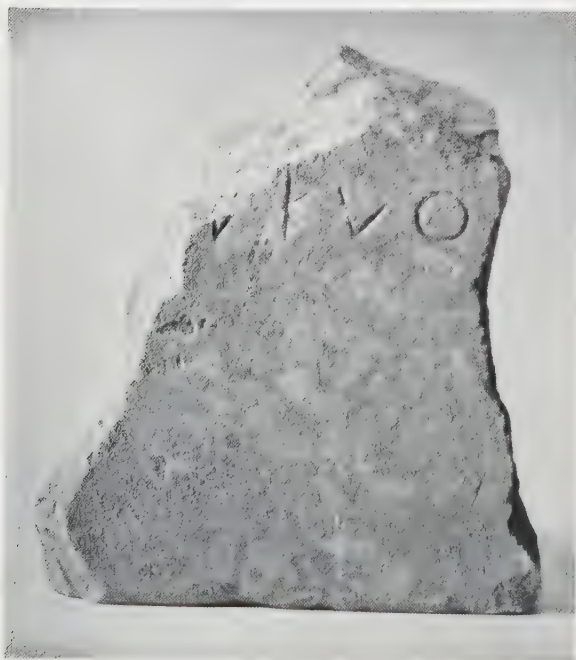


Fig. 41. Inscription No. 5

5. Fig. 41. E. M. 12753. Fragment of blue marble, found October 14, 1933, in the lower area north of the sanctuary of Eros and Aphrodite.

Height, 0.17 m.; width, 0.16 m.; thickness, 0.068 m.

Height of letters, 0.015–0.018 m.

---- κ]ύκλον (?) ----

The lower edge of the stone is preserved but not the back. The last letter may be *mu*, *nu*, or *gamma*. Red color is preserved in the letters.



6. Fig. 42. E. M. 12755. Fragment of white marble found December 6, 1933, in the lower area.

Height, 0.065 m.; width, 0.17 m.; thickness, 0.08 m.

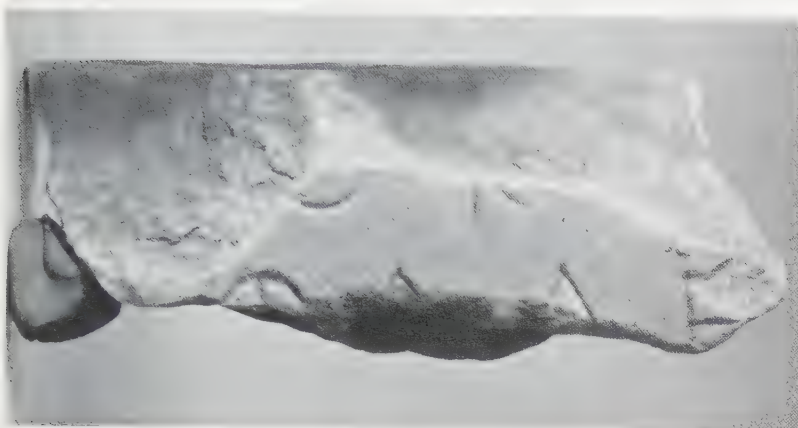


Fig. 42. Inscription No. 6

Part of the top is preserved but the back is broken away. The letters in the second line are probably part of some form of the demotic  $\Phi\alpha\lambda\epsilon[\rho\epsilon\acute{\upsilon}\varsigma]$ .<sup>1</sup>

7. Fig. 43. E. M. 12771. Fragment of white marble found October 5, 1933, in the Acropolis dump in the lower area.

Height, 0.047 m.; width, 0.11 m.; thickness, 0.058 m.

Height of letters, 0.018 m.



Fig. 43. Three Archaic Inscriptions

----- κ λ ε · ε -----  
----- ρ τ · μ (or ρ) -----

The stone is broken all around except at the top.

<sup>1</sup> For the use of "demotics" before the time of Cleisthenes see Wilhelm, *Ath. Mitt.*, XXIII, 1898, p. 475 and cf. *Hesperia*, I, 1932, p. 46.

**8.** Fig. 43. E. M. 12795. Small fragment of coarse-grained marble, found October 21, 1933, in the lower area.

Height of letter, 0.021 m.

--- ἀνέ]θ[ελεν(?)

This is part of a marble basin inscribed on the inner side of the rim. There are numerous examples of similar basins (περιρρεαντήρια) in the Epigraphical Museum.<sup>1</sup>

**9.** Fig. 43. E. M. 12777. Small fragment of white marble, found October 17, 1933, in the lower area.

Height, 0.04 m.; width, 0.08 m.; thickness, 0.07 m.

Height of letters, 0.015 m.

--- ιχ ---

**10.** Fig. 44. E. M. 12790. Fragment of white marble, found October 14, 1933, in the lower area.

Height, 0.06 m.; width, 0.03 m.; thickness, 0.08 m.

Height of letters, 0.09 m.



----- ι'χ -----  
----- α' -----

Fig. 44. Inscription No. 10

The fragment seems to belong to an archaic inscription.

**11.** Fig. 45. E. M. 12798. Fragment of white marble, found January 22, 1934, in trial pit I in the upper area.

Height, 0.17 m.; width, 0.22 m.; thickness, 0.10 m.

Height of letters, 0.008–0.010 m. *Stoichedon* 45(?).

<sup>1</sup> Cf. *I.G.*, I<sup>2</sup>, Nos. 739–759.



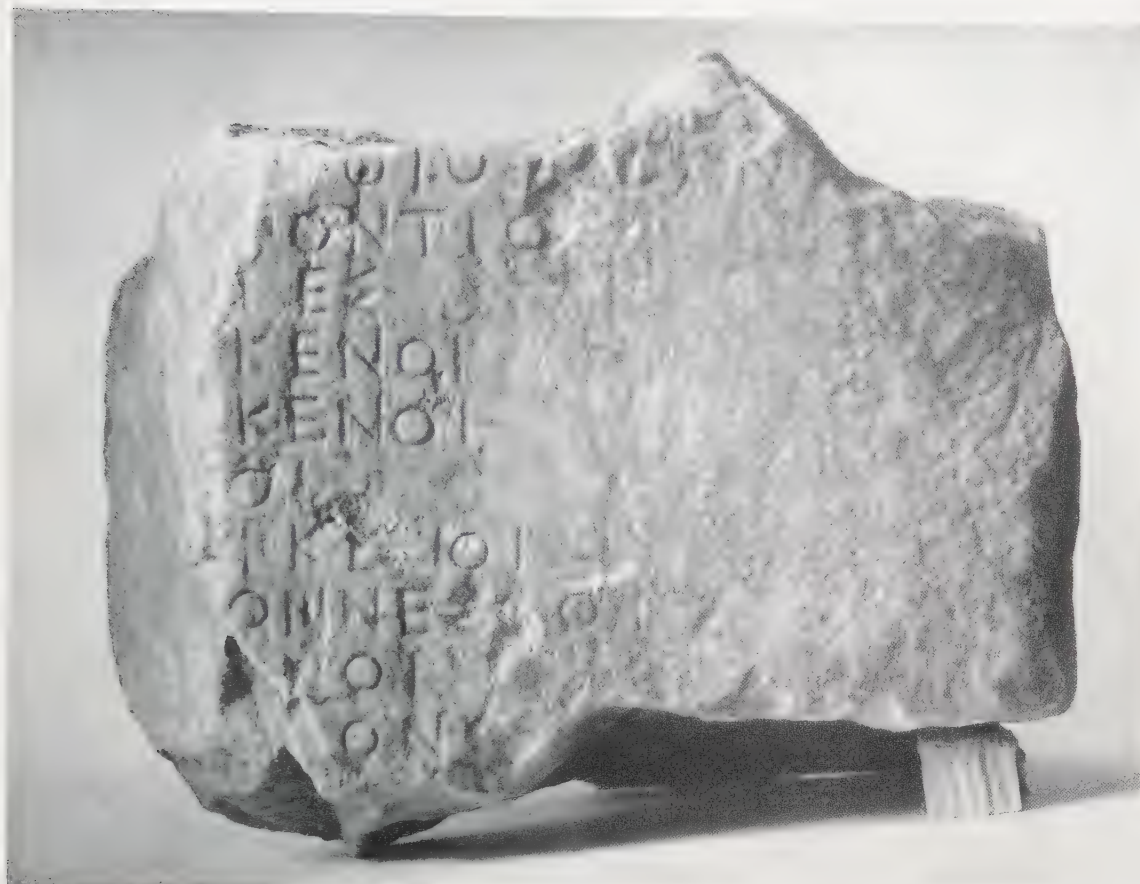


Fig. 45. Inscription No. 11

I. G., I<sup>2</sup>, 223

No. 11

5

----- Δε -----

[ἀρχῆς ἡ]αῖδε [ἀπαρχαὶ τεῖ θεῶι τοῖς τριάκοντα ἀπεφάνθесαν μὲν ἀπὸ τοῦ τετραλάν[το]

Νεσιστ[ικός]

[Θράικος]

[ἡελλεσ]πρόντιο[ς]

----- Ἀναφ[αῖτοι]

----- Θερα[ῖτοι]

10 ----- Σερίφ[ῖτοι]

----- Ἰῆτα[ῖ]

----- Τένιο[ῖ]

----- Σίφνι[οῖ]

----- Ἄρδοιο[ῖ]

15 [ΔΓΗΠ]II Σιζινῆ[ται]

----- Κύν[ῖτοι]

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

-----

----- [Σιγῆ]ιῆς

----- [Κυξί]κενοί

----- [Ἀρτα]κενοί

----- [Κιαν]οί

----- [Βυσβ]ικενοί

----- [Προκ]οννέσιτοι

----- [Ἀβυδε]νοί

15 ----- [Καλχεδ]όνι[οῖ]

-----

-----

11\*

The right edge of the stone is preserved. The back is rough and shows no clear signs of chisel marks.

This fragment, which belongs to one of the tribute lists, preserves parts of a heading and the ends of eight names of cities belonging to the Hellespontine group. The letters in line 6<sup>1</sup> seem to be slightly larger than the letters in the rest of the inscription and the upright strokes of the *N* are not parallel as they are in the names of the cities.

The fragment probably belongs to a tribute list of the years 425/4–422/1. Another small fragment<sup>2</sup> has been assigned to those years by Professors Meritt and West.<sup>3</sup> The restoration which they have proposed fits the reading of the new fragment exactly.<sup>4</sup> The three columns of the stele were probably arranged much in the same way as in the list for the year 427/6,<sup>5</sup> where a new group of cities with its heading begins each column. The name [Βυζβ]ικενοί, which must be restored in line 12, does not occur in the complete lists of Hellespontine cities for the years 442/1, 441/0, 435/4 and 427/6.<sup>6</sup> In the years 434/3, 430/29 it is listed among the cities ες οί ιδιωται ἀνέγραψαν φόρον φέρειν.<sup>7</sup> But in the tribute list which Professors Meritt and West have assigned to the year 426/5<sup>8</sup> it occurs (spelled Βέσβικος) as a Hellespontine city. The other seven cities whose names are preserved in our fragment also occur in the list for 427/6. So far as the contents are concerned there is no objection to the dating of the fragment in the years 425/4–422/1, if the nature of the marble and the letter forms admit of such a dating.

In the spacing of lines and letters, which varies considerably in some of the tribute lists, even in the records of a single year, the new piece closely resembles *I. G.*, I<sup>2</sup>, 223. But in the size and forms of the letters there is a noticeable difference. It has already been pointed out that the lettering of the first line of our fragment differs from that in the subsequent lines, so much so that it seems necessary to assume that two stonecutters were at work on the stele. A comparison of the new fragment with *I. G.*, I<sup>2</sup>, 223 reveals the fact that the letters in the first line of our piece are exactly like those in the other fragments. Now, since *I. G.*, I<sup>2</sup>, 223 preserves part of the heading and the beginning of the first column of names, and our fragment belongs to the right side of the stele, we may assume that the heading and at least the upper part of the first column were written by one man and that the rest of the stele was inscribed later by a different hand. The difference is particularly apparent in the form of the *nu*.

<sup>1</sup> In the numbering of the lines I follow *S. E. G.*, V, 30. See below.

<sup>2</sup> *I. G.*, I<sup>2</sup>, 223.

<sup>3</sup> *Harv. Stud. Cl. Phil.*, XXXVIII, 1927, pp. 69–70; *S. E. G.*, V, 30.

<sup>4</sup> With regard to the change in the reading from that in *S. E. G.*, V, 30, I quote the following from a letter of Professor Meritt: "It seems to me that we should restore in line 6 [ἀρχῆς ἡ]αίδε, etc. so that the left margin of the stone as determined by the tithe [ΔΠΗΙ]Η (this is the correct restoration) may be correctly indicated. With two *vacats* now to the right of ταλάν[το] we have in the prescript lines of 65 letters."

<sup>5</sup> Meritt and West, *op. cit.*, 47/8; *S. E. G.*, V, 28.

<sup>6</sup> *S. E. G.*, V, 13, 14, 20, 28.

<sup>7</sup> *S. E. G.*, V, 21, 25.

<sup>8</sup> *Op. cit.*, pp. 49 ff., *S. E. G.*, V, 29.

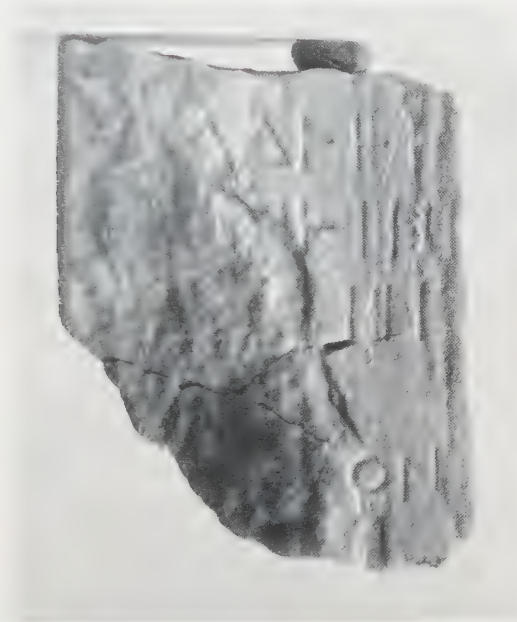


The two fragments, moreover, have approximately the same thickness. They have obviously had a different history since the stele was broken up and the pieces scattered. *I. G.*, I<sup>2</sup>, 223 looks as if it had been lying in water for some time, whereas the new piece, having been buried in earth, preserves better the original condition of the stone. The back of both fragments is very rough, so much so that it is difficult to tell whether the stone has split or the original back remains.

**12.** Fig. 46. E. M. 12789. Fragment of white marble, found December 7, 1933, in the lower area.

Height, 0.11 m.; width, 0.08 m.; thickness, 0.03 m.

Height of letters, 0.011 m. (*omikron*, 0.007 m.). *Stoichedon*.



· ΔΔ††† --  
 · · †††††  
 · · · †††  
*vacat*  
 [†]οη[χός]

Fig. 46. Inscription No. 12

The left edge, part of which is preserved, is weathered but is not inscribed. In the first line only a single letter, or possibly none at all, is lost before the first preserved *delta* of the numeral. The fragment probably belongs to one of the tribute lists, with the numerals written in separate columns to the left of the names of cities. The two letters in the last line would then be part of the subheading, as shown in the conjectural restoration above. A small fragment in the Epigraphical Museum,<sup>1</sup> which has been dated between 420/19 and 418/7, has exactly the same kind of lettering as our piece. Unfortunately most of this fragment has been broken and lost since it was first discovered. All that

<sup>1</sup> *I. G.*, I<sup>2</sup>, 219; *S. E. G.*, V, 36.

remains now is a small piece along the left side with some of the numerals preserved. Part of the uninscribed left edge also remains. The cities recorded on this fragment, the names of which are now lost, belong to the Ionic group. Since our fragment apparently preserves part of the heading [*I*]ον[ι]ος it seems very probable that *I.G.*, I<sup>2</sup>, 219 would come somewhere below our fragment in the same column. Apparently the list to which these two fragments belong had a different arrangement from all the rest, since the list of Ionic cities was preceded by another group at the top of the left column.

The letters of the new fragment and of *I.G.*, I<sup>2</sup>, 219 resemble very closely those of *I.G.*, I<sup>2</sup>, 216–217.<sup>1</sup> This large stele, which is inscribed on the front and on the left side (*I.G.*, I<sup>2</sup>, 231), contains a tribute list dated in the year 430/29. The back of the stele which has been used as a floor slab for a long time was originally smooth. Both the front and the back are very badly weathered. It is highly probable that the stele was opisthographic, although no letters can be seen on the back. The condition of the surface is such that the inscription, if it did exist, would in all probability have entirely disappeared. Most of the stelai of the tribute lists are inscribed on both sides, in some cases on the edges as well, and those which are inscribed on the front only are as a rule roughly picked on the back. Along the left edge of the back of *I.G.*, I<sup>2</sup>, 216–217 the marble is cracked and some pieces have broken away near the top. The breaks show that these fragments had split away before the stele was used as a floor slab. I suggest the possibility that our small fragment and *I.G.*, I<sup>2</sup>, 219 may be among the chips that broke away at this point, probably at the time when the stele was taken down. There are, however, serious difficulties arising from this hypothesis, a discussion of which would lead us too far afield. But aside from the question as to where the small fragments belong, the reasons for assuming that the large stele was opisthographic are still valid.

**13.** Fig. 47. E. M. 12798 *q*. Small fragment of white marble, found December 11, 1933, in the pit north of the sanctuary of Eros and Aphrodite.

Height, 0.75 m.; width, 0.115 m.; thickness, 0.033 m.

Height of letters, 0.008 m. *Stoichedon*.

----- ΠΠΠΔΔ -----	61
----- τός]ος τούτο ΗΗΗΠΔΔ -----	
--- Ἀρτέμιδος Μονιχί]α]ς <Τ>ΤΧΧΧΠΠΠΙC τός]ος τούτο ---	
----- ΗΗΔΔΠΠΙ τόχο]ς το]ύτ[o -----	
----- ΔΠΠΠΠΠΠ τόχο]ς το]ύτ[o -----	65

<sup>1</sup> *S. E. G.*, V, 25.



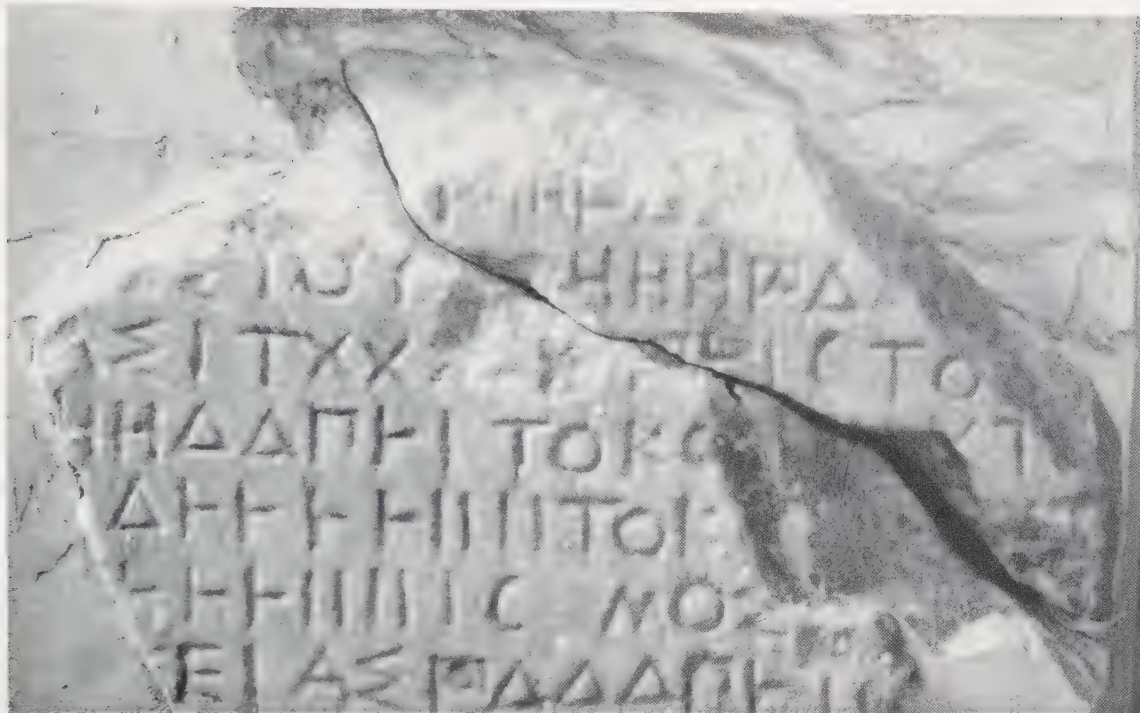


Fig. 47. Inscription No. 13, Fitted to the Stele

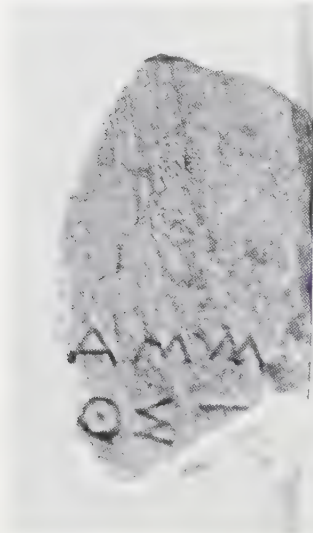
This fragment belongs to the famous logistai inscription which forms the basis for a separate monograph published by Professor B. D. Meritt in 1928.<sup>1</sup> His publication includes fifteen fragments, numbered *a-p*. The new fragment, which will be numbered *q*, fits at the top of his fragment *d*. The reading given above, which includes part of the text preserved on *d*, shows how the two pieces fit together. The chief importance of fragment *q* is the fact that it gives the full amount of money borrowed from Artemis Mounichia. What appears in line 63 of Meritt's text as  $\vdash$  should be changed to  $\text{P}$  as is clearly shown by the new piece. The figure in the next space to the left can only be  $\text{P}$ , making the total 2 talents,  $4551\frac{1}{4}$  drachmae. The numeral which is partly preserved in line 62 gives the interest on the money borrowed from the sanctuary of Poseidon at Sunium. In line 61, are preserved five figures of the capital of a loan from some sanctuary, the name of which is lost.

When the slab on which the inscription is cut was re-used in mediaeval times the two edges were chiseled away at a slant, and part of the beveled edge is preserved on fragment *q*.

<sup>1</sup> *The Athenian Calendar*. Cf. *I.G.*, I<sup>2</sup>, 324. Since all the fragments of the inscription are not published together in the *Corpus* it seems more convenient to refer to Professor Meritt's book. The lines are numbered according to the arrangement on his plates I and II.

**14.** Fig. 48. E. M. 12787. Small fragment of white marble, found October 13, 1933, close to the rock-cut steps which lead to the west entrance into the large cave (cf. p. 125).

Height, 0.093 m.; width, 0.056 m.; thickness, 0.027 m.  
Height of letters, 0.009 m. *Stoichedon*.



vacat  
----- γαμμυ  
----- <ο>στ

The right side is preserved. Above the first line is an unscribed surface, *ca.* 0.055 m. high. The first letter in the second line is clearly a *theta*, probably written by mistake for an *omikron*.

Fig. 48. Inscription No. 14

**15.** Fig. 49. E. M. 12779. Fragment of white marble, found October 19, 1933, in the same place as the preceding.

Height, 0.035 m.; width, 0.125 m.; thickness, 0.085 m.  
Height of letters, 0.011 m. *Stoichedon*.

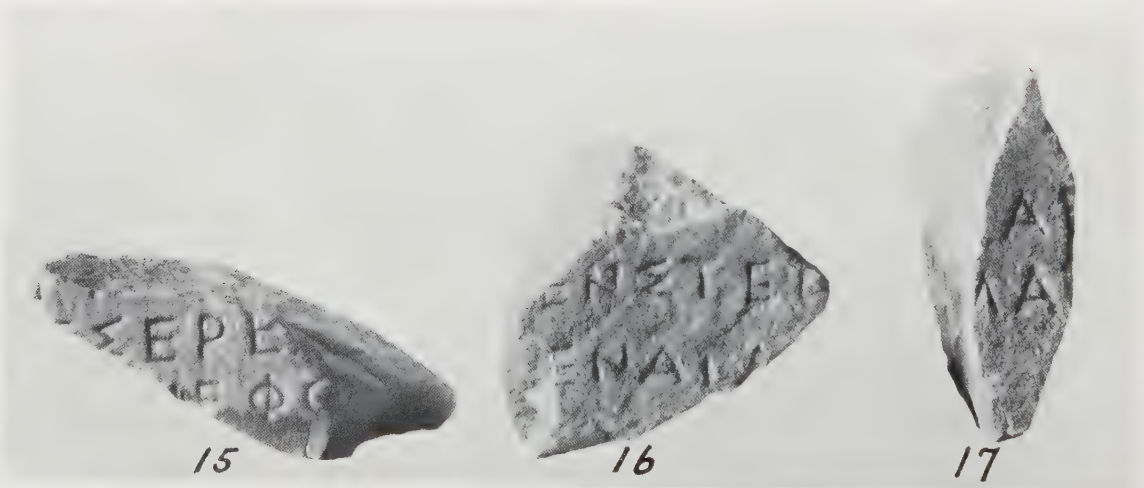


Fig. 49. Three Fragments of Inscriptions



----- ἐπὶ τ]ῆς Ἐρεχ[θείδος πρυτανείας(?) -----  
 ----- εφο -----

No original surface is preserved except the front.

**16.** Fig. 49. E. M. 12784. Small fragment of white marble, found October 20, 1933, in the lower area.

Height, 0.075 m.; width, 0.085 m.; thickness, 0.06 m.

Height of letters, 0.010 m. *Stoichedon*.

----- ἐν στέλ[ει λήγει -----  
 --- καταθ]ῆναι δ[-----

**17.** Fig. 49. E. M. 12796. Small fragment of white marble, found December 13, 1933, in the lower area.

Height, 0.10 m.; width, 0.03 m.; thickness, 0.045 m.

Height of letters, 0.010 m. *Stoichedon*.

*vacat*  
 ----- αε -----  
 --- ἐγραμ]μάτ[εγεν(?)  
*vacat*

**18.** Fig. 50. E. M. 12774. Small fragment of white marble, found October 20, 1933, in the lower area.

Height, 0.13 m.; width, 0.075 m.; thickness, 0.03 m.

Height of letters, 0.09 m. *Stoichedon*.

----- ελ -----  
 ----- αυ -----  
 ----- αιο -----  
 ----- τγ -----  
 ----- ρε -----

**19.** Fig. 50. E. M. 12797. Fragment of white marble, found October 19, 1933, in the pit east of the Parthenon drum.

Height, 0.07 m.; width, 0.068 m.; thickness, 0.035 m.

Height of letters, 0.008 m. *Stoichedon*.

[᾽Ονέ]σιμος [Νικοστράτο . . . . .]  
 [Κε]φισογέ[ρες Πειραιεύς . . . . .]  
 [. . .]† Ἀμε[ινιάδης ἐν Κόλλει οἰ]  
 [χον]†† . . . . .  
 [. . .]† . . . . .

No original edge is preserved. The fragment belongs to the Erechtheum accounts for the year 408/7. The three men whose names are partly preserved were all engaged in channeling the columns of the east porch,<sup>1</sup> and it is likely that our fragment belongs to an account of the same kind of work. Ameiniades from the deme Koile did other stonework during the year 409/8.<sup>2</sup> One of the slaves, Somenes, who worked as a mason also belonged to him.

The lines are slightly more widely spaced than is the case with the larger pieces of the same inscription, but one of the smaller fragments<sup>3</sup> has practically the same spacing.

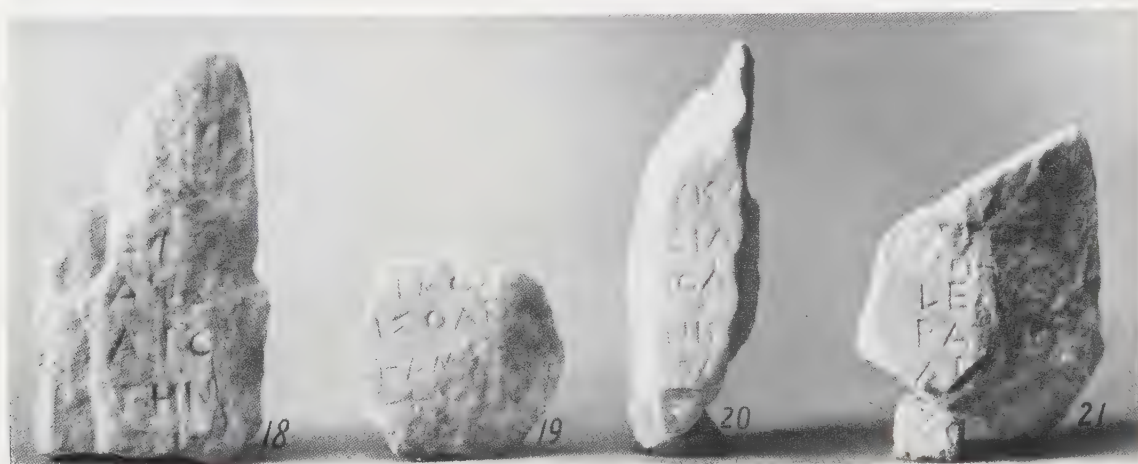


Fig. 50. Four Fragments of Inscriptions

**20.** Fig. 50. E. M. 12778. Small fragment of white marble, found December 7, 1933, in the lower area.

Height, 0.13 m.; width, 0.045 m.; thickness, 0.054 m.

Height of letters, 0.008 m. *Non stoichedon*.

Πολ]υκλ[ῆς Ἀκκιάδης(?)  
 --- σιλ ---  
 --- πολ ---  
 --- ινιγ ---  
 Τιμο]κρά[της(?) ---

The letters of this fragment closely resemble those of the preceding, but the lines are more widely spaced, the arrangement is *non stoichedon*, and the alphabet is apparently Ionic. Some fragments which have been attributed to the later Erechtheum accounts

<sup>1</sup> Cf. *I.G.*, I<sup>2</sup>, 374; and L. D. Caskey *et al.*, *The Erechtheum*, pp. 384, ll. 1, 10; 390, ll. 37, 48, 55; 392, ll. 74, 85; 396, ll. 57, 65.

<sup>2</sup> *Ibid.*, pp. 330, ll. 22, 24, 28, 32; 332, l. 30.

<sup>3</sup> *Ibid.*, p. 378, fragment XXII.



are likewise written with Ionic letters.<sup>1</sup> Unfortunately there is no word in our fragment that can be restored with certainty. The names of Polykles and Timokrates occur in the Erechtheum accounts, but the restoration of these names on our fragment is hypothetical.

**21.** Fig. 50. E. M. 12776. Small fragment of white marble, found October 10, 1933, in the lower area.

Height, 0.11 m.; width, 0.09 m.; thickness, 0.06 m.

Height of letters, 0.008 m. Probably *stoichedon*.

χρ - - - - -  
λε - - - - -  
ρα - - - - -  
ρη - - - - -

No original edge of the stone is preserved, but the existing letters belong to the left side of a column. The letters resemble those of the two preceding fragments but are somewhat larger. It is not impossible that this piece, too, belongs to the Erechtheum accounts.

**22.** Fig. 51. E. M. 12736 a. Fragment of white marble, found February 28, 1934, in a pit south of the Mycenaean stairway.

Height, 0.075 m.; width, 0.075 m.; thickness, 0.023 m.

Height of letters, 0.01 m.



- - - - - τος χρ[οτας - - -  
- - - - χρ]έματα κα[ι - - -  
- - - - τῶ]ν ἐν Ἀβδέ[ραι - -  
- - - - ἐκ] τῶν δέ τις - - - -  
- - τος Ἀθ]εναίως (?) - - - -

Fig. 51. Inscription No. 22

The letter forms indicate that this small fragment dates from near the end of the fifth century B.C. After the defeat of the Sicilian Expedition Thasos and some of the

<sup>1</sup> L. D. Caskey, *op. cit.*, pp. 416 ff. and cf. Dinsmoor's note, *ibid.*, pp. 648 ff.

cities of Thrace revolted from Athens but were recovered by Thrasybulus in 408.<sup>1</sup> Diodorus mentions Abdera among these and adds the information that it was at that time one of the most powerful of the Thracian cities. Possibly the inscription is part of a decree in honor of some party or individual among the Abderites who may have been instrumental in bringing about the surrender.

**23.** Fig. 52. E. M. 12762. Fragment of white marble, found October 9, 1933, in the lower area.

Height, 0.15 m.; width, 0.07 m.; thickness, 0.09 m.

Height of letters, 0.008 m. *Non stoichedon.*

	-----	Xαϑ	-----
	----- ι	Αϑχ	-----
	----- ι	Βιωρ	-----
	----- κ	Γλαυ	-----
5	----- ι	Οινο	-----
	-----	Διο	-----
	-----	Πα	-----
	-----	Πι	-----
	-----	Ι	-----

This fragment belongs to a naval catalogue,<sup>2</sup> a small piece of which was discovered last year.<sup>3</sup>

**24.** Fig. 52. E. M. 12781. Fragment of white marble, found October 17, 1933, in the lower area.

Height, 0.11 m.; width, 0.07 m.; thickness, 0.03 m.

Height of letters, 0.006–0.007 m. *Stoichedon.*

	-----	εϑ	-----
	-----	Αυσ	-----
	----- ο	Αρδ	-----
		Πο	-----
<i>vacat</i>		Νι	----- 5
		Σϑ	-----
		Φ	-----
		Γ or (Π)	-----
		<i>vacat</i>	

<sup>1</sup> Xenophon, *Hell.*, I, 4, 9; Diodorus, xiii, '72, 1.

<sup>2</sup> *I. G.*, II<sup>2</sup>, 1951.

<sup>3</sup> *Hesperia*, II, 1933, p. 393, No. 12, where references are given to the literature on the inscription.



Fig. 52. Three Fragments of Inscriptions

**25.** Fig. 52. E. M. 12782. Fragment of white marble, found December 12, 1933, in the lower area.

Height, 0.08 m.; width, 0.05 m.; thickness, 0.07 m.

Height of letters, 0.009 m. *Stoichedon*.

----- εϛ -----  
 ----- χα] λζά -----  
 ----- δϞ] γνϞ -----  
 - - - Φιάλα] ι ρϞν[σαί(?) - - -  
 ----- ιγ -----

The fragment apparently belongs to some inventory records from about the end of the fifth century B.C.

**26.** Fig. 53. E. M. 12768. Fragment of white marble, found October 7, 1933, in the lower area.

Height, 0.105 m.; width, 0.10 m.; thickness, 0.035 m.

Height of letters, 0.008 m. *Stoichedon* ca. 52(?).



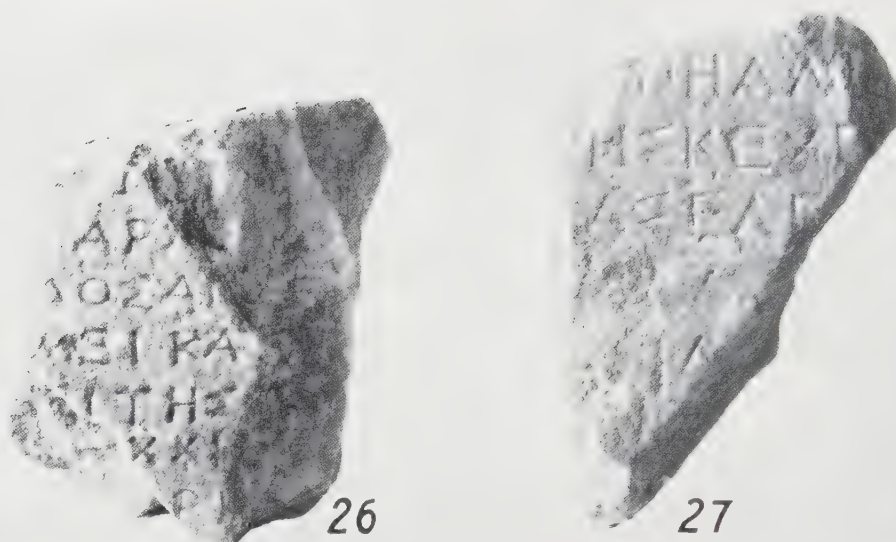


Fig. 53. Two Fragments of Inscriptions

----- ταμίαι τῶν ἱερῶν χρημάτων τῆς Ἀθηνᾶς *nomen*  
*nomen patris* καὶ συγάρχ[οντες οἷς *nomen, nomen patris, demoticum*  
 ἐγγραμάτευν παρέ]δοσαν [στρατηγοῖς τοῖς ἐς ----- *nomen*  
*nomen patris, demot.*] μετ̄ κα[ὶ συνάρχουσιν ψηφισαμένου τοῦ δήμου  
 ἐπὶ τῆς ----- τ]ρίτης [πρυτανεύουσης ἡμέραι -----  
 --- τῆς πρυτανείας ---] XXI -----  
 ----- ἀρχ]υρί[ου κεφάλαιον(?) -----

The fragment apparently belongs to some financial document from about the end of the fifth century. The conjectural restoration offered above is based chiefly on *I.G.*, I<sup>2</sup>, 296-8, and 302.

**27.** Fig. 53. E. M. 12766. Fragment of bluish marble, found December 11, 1933, in the pit east of the Parthenon drum.

Height, 0.12 m.; width, 0.09 m.; thickness, 0.075 m.

Height of letters, 0.010 m. *Stoichedon*.

----- NHAΛ -----  
 ----- ΚΗΞΚΕΧΡ -----  
 ----- ΑΞΕΛΕ -----  
*vacat*  
 ----- Δ -----

All the letters are cut with double strokes which are clearly discernible.

**28.** Fig. 54. E. M. 12757. Fragment of white marble, found October 16, 1933, in the same place as the preceding.

Height, 0.115 m.; width, 0.013 m.; thickness, 0.085 m.

Height of letters, 0.006 m. *Stoichedon*.

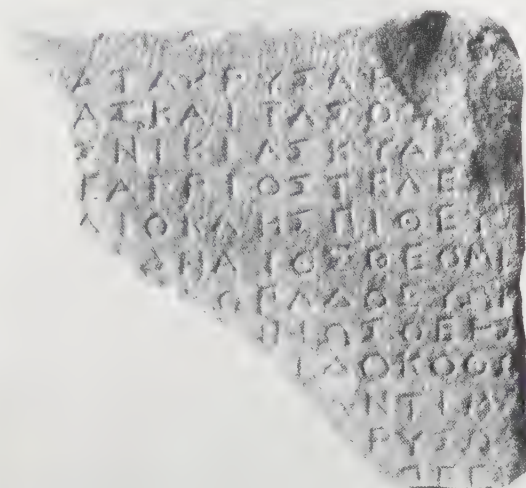


Fig. 54. Inscription No. 28

	----- ιατα χουσα̃ ε . . . .]
	----- ας καὶ τὰς ον . . .]
	----- ς Νικίας Κυδα[ντ -]
	[ίδης (or Κυδαθηραιεύς ----- Φρ]εάρχιος Τελες .]
5	----- Διοκλῆς Πιθεύς
	----- Ἀφ]ίδναιος Θεομν-
	----- κωπάδο Εὐων-
	[υμεύς ----- νιος Θεορ-
	----- ἰδο Κοθω-
10	κίδης ----- Ἀντιμέ-
	δων(?) ----- χ]ουσῶ .
	----- πεγι

Part of the top and of the right edge and the back are preserved. The Nikias of line 3 might be of the same family to which the famous general of the Peloponnesian War belonged.<sup>1</sup> A grandson of his with the same name is known from the first half of

<sup>1</sup> For the family tree, see Kirchner, *Pros. Att.*, No. 10808.

the fourth century.<sup>1</sup> Diokles of Pithos, mentioned in line 5, is probably the trierarch of the year 377/6 B.C.<sup>2</sup> Our inscription seems to be part of some inventory record.

**29.** Fig. 55. E. M. 12759. Fragment of white marble, found December 14, 1933, in the pit east of the Parthenon drum.

Height, 0.17 m.; width, 0.08 m.; thickness, 0.09 m.

Height of letters, 0.007 m.



----	Π	----
----	Δ	----
----	Π	----
---- NI		<i>vacat</i>

Fig. 55. Inscription No. 29

The total thickness is preserved. The fragment seems to belong to the bottom of the inscription.

**30.** Fig. 56. E. M. 12772. Fragment of white marble, found October 19, 1933, in the lower area.

Height, 0.12 m.; width, 0.035 m.; thickness, 0.065 m.

Height of letters, *ca.* 0.007 m. Probably *non stoichedon*.

---	<i>νη</i>	---
---	<i>λετ</i>	---
---	<i>αιο</i>	---
	<i>vacat</i>	

<sup>1</sup> Lysias, *Orat.*, XVIII, 10. His name also appears on naval records, see Kirchner, *loc. cit.*

<sup>2</sup> *I. G.*, II<sup>2</sup>, 1604, l. 91.



**31.** Fig. 56. E. M. 12761. Small fragment of bluish marble, found December 9, 1933, in the same place as the preceding.

Height, 0.10 m.; width, 0.12 m.; thickness, 0.09 m.

Height of letters, 0.006 m. *Stoichedon*.



Fig. 56. Two Fragments of Inscriptions

----- ἡδε  
 ----- στα]θμόν Η  
 ----- ἀνέθι]ξε τὰς Φι-  
 [άλας ----- χ]ρυσὸς δν  
 ----- ἀνέθι]χεν ----- δακτ]ύλιον ΗΔ  
 ----- σ . . ρ

At the right edge is an unscribed surface, *ca.* 0.10 m. wide, and the stone extended at least 0.04 m. to the right of the preserved letters. Apparently the inscription was written in columns. It belongs to an inventory record of some kind.

**32.** Fig. 57. E. M. 12773. Fragment of white marble, found December 12, 1933, in the same place as the preceding.

Height, 0.105 m.; width, 0.05 m.; thickness, 0.06 m.

Height of letters, 0.011 m. *Stoichedon*.



Fig. 57. Three Fragments of Inscriptions

----- ρν -----  
 ----- ριρ -----  
 ----- κρ -----  
 ----- ιτ -----

**33.** Fig. 57. E. M. 12793. Fragment of bluish marble, found October 14, 1933, in the same place as the preceding.

Height, 0.055 m.; width, 0.047 m.; thickness, 0.032 m.

Height of letters, 0.007 m. *Non stoichedon.*

----- ρεν -----  
 ----- δρορ π -----  
 --- τῶν ἀρ]χόρω[r] -----  
 ----- ειαρ -----  
 vacat(?)

The top is preserved. The third line seems to have been once erased and re-cut. Below the fourth line there are no traces of letters, although the preserved space is twice as wide as the space between the other lines.

**34.** Fig. 57. E. M. 12785. Fragment of bluish marble, found October 11, 1933, in the late fill of the lower area.

Height, 0.075 m.; width, 0.068 m.; thickness, 0.05 m.

Height of letters, 0.006 m. *Stoichedon* 40.

----- γνώ-]  
 μὴν δὲ [ἔμβάλλεσθαι τῆς βουλῆς εἰς τον δῆμον δι-]  
 δοκεῖ τ[ῇ βουλῇ ἐπαινέσαι *nomen* -----]  
 κτος Μ[..... καὶ στεφανῶσαι αὐτὸν χρυσῶι στεφάν-]  
 5 ωι κατ[ὰ τὸν νόμον φιλοτιμίας ἕνεκα καὶ εὐνοίας τ-]  
 ῆς πρὸ[ς τὴν βουλὴν καὶ τὸν δῆμον τὸν Ἀθηναίων δοῦ-]  
 ναι ὃ[ὲ καὶ τὴν ψῆφον τοὺς πρυτάνεις τοὺς μετὰ τὴν]  
 Αἰ[αντιῶδα φυλὴν κτλ.

**35.** Fig. 58. E. M. 12767. Fragment of blue marble, found October 10, 1933, in the lower area.

Height, 0.105 m.; width, 0.105 m.; thickness, 0.065 m.

Height of letters, 0.005 m. *Stoichedon*.

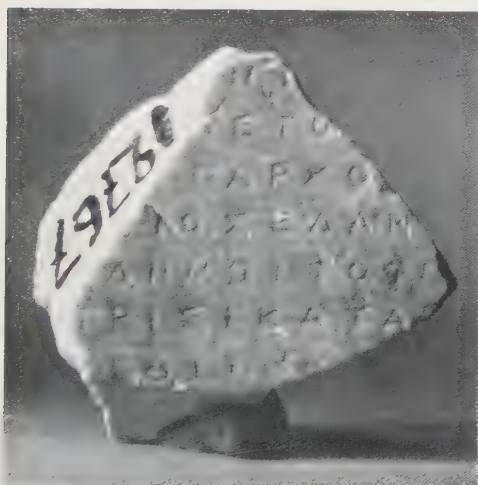


Fig. 58. Inscription No. 35

----- αντ -----  
 ----- δετο -----  
 ----- ἔπ' ἄρχο[ντος -----  
 ----- ριος ἐδάν[εισεν -----  
 5 -- τῶι] δῆμῳ τό τε [τὴν καὶ -  
 ----- τρισι κατατ -----  
 ----- ρ καὶ τὴν -----

**36.** Fig. 59. E. M. 12765. Fragment of blue marble, found December 6, 1933, north of the sanctuary of Eros and Aphrodite.

Height, 0.16 m.; width, 0.11 m.; thickness, 0.085 m.

Height of letters, 0.005 m. *Non stoichedon*, *ca.* 48.



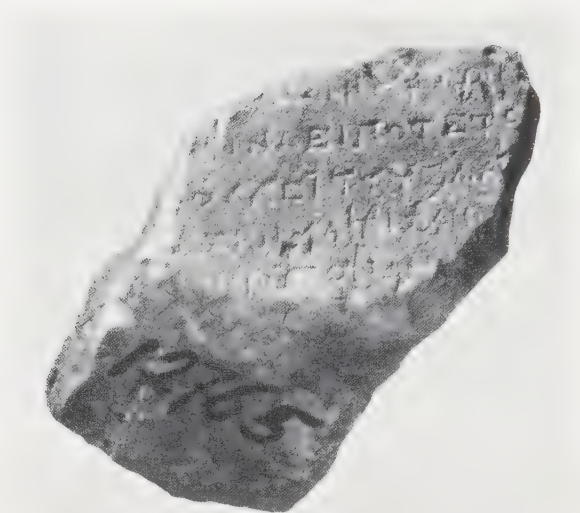


Fig. 59. Inscription No. 36

[ - - - περὶ ὧν ἀπομεμαρτυρή]χασιν αὐτῶι [πλείους τῶν πολιτῶν]  
 [ἀφικνούμενοι εἰς Σαλαμ]ῖνα εἰ ποτέ το[ν ἐδέοντο vacat ἀγαθῇ]  
 [τύχει· δεδόχθαι τεῖ β]ουλῇ τοὺς λά[χοντας προέδρους εἰς τήν]  
 [ἐπιούσαν ἐκκλησίαν] χρηματίσαι [περὶ τούτων γνώμην δὲ ξυμ-]  
 [βάλλεσθαι τῆς βουλῆς] εἰς τὸν δῆ[μον ὅτι δοκεῖ τεῖ βουλῇ - -]  
 κτλ.

The restoration of the first two lines is conjectural, especially the name Σαλαμ]ῖνα in line 2. The inscription probably dates from the second century B.C.

**37.** Fig. 60. E. M. 12763. Fragment of blue marble, found October 7, 1933, in the late fill of the lower area.

Height, 0.125 m.; width, 0.105 m.; thickness, 0.065 m.

Height of letters, 0.005 m. *Non stoichedon*, 29-33.

[ἀπομε]μαρτυρή[ται αὐτῶι  
 - - - - - αἰρετιστῆς [πρὸς τὸν δῆμον γε-]  
 [νό]μερος ἐπισχορ - - - - -  
 - - - καλῶς καὶ εὖ εἰς[εβῶς· ὅπως ἂν οὖν καὶ]  
 5 [ὁ δῆ]μος φαίνεται [τιμῶν πάντας τοὺς εὖ-]  
 [ρου]ς ὄντας ἐαν[τῶι, ἀγαθῇ τύχει δεδόχ-]  
 [θαι] τε[ῖ] βουλῇ τοῦ[ς] λάχοντας προέδρους]  
 [εἰς τήν] ἐπιούσαν [ἐκκλησίαν χρηματίσαι]  
 [περὶ τούτω]ν γνώ[μην δὲ ξυμβάλλεσθαι]  
 10 [τῆς βουλῆς εἰ]ς [τὸν δῆμον - - κτλ.



Fig. 60. Inscription No. 37

The full thickness is preserved. The letters are poorly cut. The *omikron* is rendered by two dots, the middle bar of the *epsilon* and the horizontal stroke of the *alpha* are regularly omitted, and the *rho* has two short horizontal strokes instead of the loop. The letters are practically identical with those of *I.G.*, II<sup>2</sup>, 910 which is dated in the year 169/8 B.C.

The word *αἰρετιστής* in line 2 does not usually occur in inscriptions of this kind, although it is known from literature. But the phrase *αἰρετιστής γενόμενος* might well have been used as the equivalent of *αἰρησιν ἔχων*, which occurs in formulas from the third and second centuries. The second word in line 3 may possibly be *ἐπισχό[μενος]*, but the cutting which remains after the *omikron* seems to indicate a *sigma* rather than a *mu*.

**38.** Fig. 61. E. M. 12764. Fragment of bluish marble, found October 5, 1933, in the late fill of the lower area.

Height, 0.14 m.; width, 0.14 m.; thickness, 0.033 m.

Height of letters, 0.005 m. *Non stoichedon* 34–39.

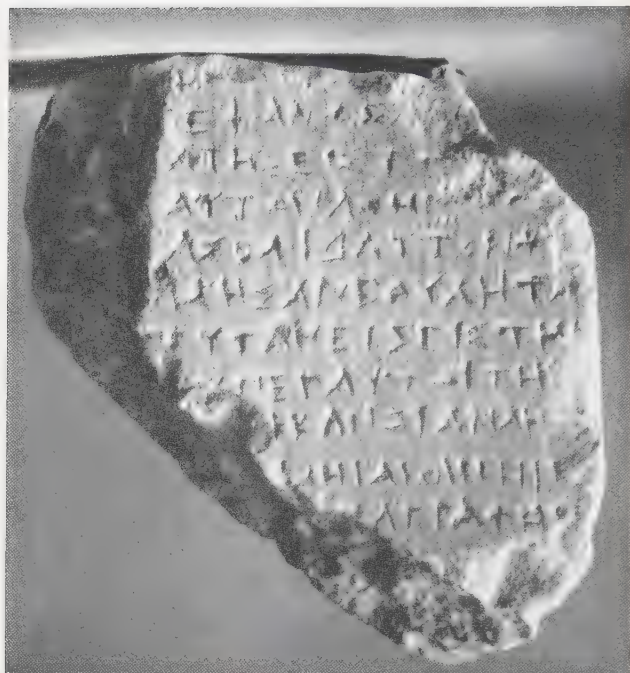


Fig. 61. Inscription No. 38

----- καὶ σ]τεφανῶσα[ι χροσῶι]  
 [στεφάνωι εὐνοίας ἔνεκ]α τῆς εἰς τὸν [δῆμον]  
 [τὸν Ἀθηναίων καὶ εἶναι] αὐτὸν Ἀθῆν[α]ι[ο]ν καὶ  
 [ἐκγόνους αὐτοῦ vacat γράψ]ασθαι δ' αὐτὸν φυ-  
 5 [λῆς καὶ δῆμου καὶ φρατρί]ας ἧς ἔν βούλητα[ι]  
 [δοῦναι δὲ τὴν ψῆφον τοῖς] πρυτάνεις εἰς τὴν  
 ----- ὑπὲρ αὐτοῦ τὴν  
 ----- ἐ]κκλησίαν ἀν[α-]  
 [γράψαι δὲ τόδε τὸ ψήφισμα ἐν στ]ῆλῃ λιθίνῃ κα[ι]  
 10 [στῆσαι ἐν Ἀκροπόλει· εἰς δὲ τὴν ἀ]ραγραφὴν  
 [τῆς στηλῆς καὶ ἀνάθησιν μερίσαι τὸ γ]ε[νόμενον]  
 [ἀνάλωμα κιλ.

The right edge of the stone and the full thickness are preserved. The writing is very careless. In lines 7 and 8 there is a deviation from the common formula. At the end of line 10 an horizontal stroke is preserved, but since there is not room for the whole article, it is probably an accidental scratch.

**39.** Fig. 62. E. M. 12775. Fragment of white marble, found October 14, 1933, in the late fill of the lower area.



Height, 0.115 m.; width, 0.09 m.; thickness, 0.06 m.

Height of letters, 0.006 m.



Fig. 62. Inscription No. 39

Α]νσίμαχος  
 --- θαιες *vacat*  
 Χαριδημιδ[ος  
 Κηφισόδοτο[ς  
 Μένων Μ---  
*vacat*

**40.** Fig. 63. E. M. 12792. Fragment of white marble, found October 11, 1933, in the lower area.

Height, 0.06 m.; width, 0.07 m.; thickness, 0.02 m.

Height of letters, 0.007 m.

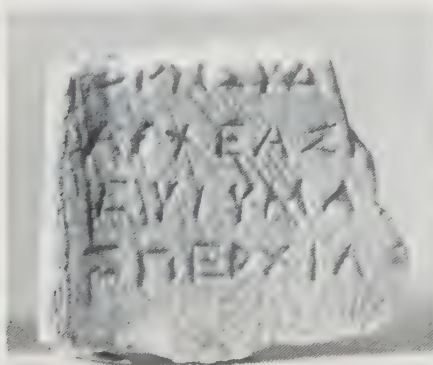


Fig. 63. Inscription No. 40

Θρασύδ[ημος  
 Αρχέας  
 Εὐ(ρ)ύμαχος  
 Σπερχίας  
*vacat*

The left edge of the stone is preserved. The third letter in line 3 is *iota*, apparently written by mistake instead of *rho*. All the names are unusual in Attic inscriptions, and two of them, Arxeas and Sperchias, are certainly not Attic.

**41.** Fig. 64. E. M. 12770. Fragment of blue marble, brought by a boy who said he had found it during the summer on the North Slope in the vicinity of the excavation.



Fig. 64. Inscription No. 41

--- ω! ---  
 'Ερχ[ιεύς]  
 Διοκλῆς ---  
 Παῖα[ριεύς]  
 Εὐπλόων 'Αγ ---  
 ['Α]λῖμοι[σιος]

On the left side are preserved traces of a wreath. The fragment seems to belong to an ephebic inscription.

**42.** Fig. 65. E. M. 12758. Fragment of white marble, found December 6, 1933, in the lower area.

Height, 0.055 m.; width, 0.15 m.; thickness, 0.125 m.

Height of letters, *ca.* 0.011 m.

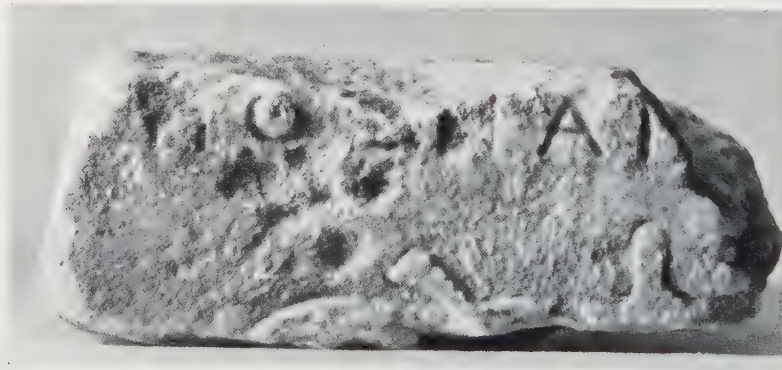


Fig. 65. Inscription No. 42

Περγα]σῆθεν 'Αγ ---

The top seems to be original. Below the letters are traces of a wreath.

**43.** Fig. 66. E. M. 12756. Fragment of white marble with inscription within a wreath, found December 7, 1933, in the lower area.

Height, 0.14 m.; width, 0.155 m.; thickness, 0.06 m.

Height of letters, 0.007–0.010 m.



οἱ συνέφηβοι  
τὸν ταμίαν  
Ἡράκλειτον  
Ἡρακλείτου  
Ἀλεξαν(δοῦ)

Fig. 66. Inscription No. 43

**44.** Fig. 67. E. M. 12794. Small chip of white marble, found December 12, 1933, in the pit close to the Parthenon drum.

The only letters preserved are a small  $\text{O}$  at the top and  $\text{AM}$  at the lower edge.



Fig. 67. Inscription No. 44



**45.** Fig. 69 *m*. E. M. 12751. Fragment of white marble, found October 6, 1933, in the late fill of the lower area.

Height, 0.17 m.; width, 0.11 m.; thickness, 0.07 m.

Height of letters, 0.017 m.

----- ει ----- *h*  
 ----- των εὐσεβει -----  
 ----- ως οἶν ἀπὸ τῆς -----  
 ----- τετυχηκώς δ -----  
 5 ----- τῆς ἐνφύτου αὐ -----  
 ----- συνεργοῦσης [δὲ εἰς]  
 [ταῦτα τῆς εὐεργέτιδος καὶ] σωτείρας τῶν [Ἀθηνῶν]  
*m* [Ἰουλίας] Ξεβ[αστῆς· δεδόχθαι] τὰ μὲν ἄλλα π[άντα]  
*i* [πε]ρίτεσθαι [καθάπερ ὁ συνε]ργός μου τῆς ἐ[πιμελῆ]  
 10 [τέ]ας Ἐπιδηφ[όρος -----] ἄδου Παληρε[ὺς κατὰ]  
 [τῆ]ν ἐμὴν ἀποδ[ιμίαν ἐπιφί]σαιο· θύειν δ[ὲ πάντας]  
 [το]ὺς κατ' [ἐ]τος [καὶ τοὺς νῦν ἄρ]χοντας Ἀγαθῇ[ι Τύχηι]  
 [ἐν ἧι ἱερωτάτη ἡμέρᾳ Ἰουλίᾳ] Ξεβαστῇ ἐγ[εννήθη·]  
 [τὸν δὲ ----- ἱερέ]α Ἡ[ρ]ακλῆαν τοῦ ----- *g*  
 15 ----- θύειν καὶ τὰ εἰ[σιτήρια τῇ] [Ἰουλίᾳ Σεβασ]  
 [τῇ ποιεῖν καθὼς καὶ τῇ] Ἀθηνᾶ Πολιᾶ[δι -----]  
 ----- τὸν ἐπὶ τοὺς δπ[λείας στρατ]ηγὸν  
 ----- τὸν δὲ ἄρχοντα τη -----  
 ----- λφῶι ἵνα σύνθρο[νος -----]  
 20 ----- τοῦ Θαργηλιῶνος μ[ηρὸς]  
 ----- ἵσταμέ]νον ἐν ἧ[ῃ] ἡμέρᾳ τὸν /  
*j* ... ἔον ἀντῇ[ι τῇ] Ἰουλίᾳ ἀνῆκαν αἱ Ἀθῆναι· τ[ὸν]  
 [δὲ π]ολέμαρχο[ν τῇ] μ[ητ]ρὶ τῶν στρατοπέδων [θύειν]  
 [τῇ] π[ρώτῃ] ἡμέ[ρᾳ] τοῦ κ[ατὰ] Ῥωμαίους ἔτους, κα[τ-]  
 25 [εὐχέ]σθ[αι] δὲ [κ]αὶ [τοῦτω]ν τῶν θυσιῶν τὴν ἱερεῖα[ν]  
 [τῆς] Ἀ[θηνᾶς] [τῆς] Πολιᾶ[δος] καὶ τὰ γέρεα φέρεσθ[αι·]  
 [ἀναστ]ῆσαι [δὲ καὶ Ἰουλίᾳς] ἑγαλμα χρυσοῦν ἐν τ[ῶι]  
*a* [Παρθ]ενῶν[ι, τὸν δὲ στρατηγ]ὸν Ἀγαθῇ Τύχη[ι προθύ-]  
 [ειν κ]αὶ τοῖς ἄρχοντας καὶ ἱ[ερεῖς] πάντας [καὶ τὸν]  
 30 [κῆρυκ]α σπέρ[δειν·] τὰς δὲ ἱ[ερεῖας] καὶ τ[ῇ]ν τοῦ [ἄρχον-] *e*  
 [τος β]ασίλισ[σαν] θύειν καὶ τὰ εἰσ[ιτήρι]α τῆς ἱερῶ[σύνης]  
 [ποιε]ῖν τῇ Ἀ[θηνᾶ] τῇ Πολι[άδ]ι· θύειν δὲ καὶ τὰς [παρ-] *d*  
 [θέν]ους τὰς [ἀρρηφορούσα]ς καὶ δᾶ[ιδα ἴσ]τᾶν καὶ σ[υνιτε-]  
 [λεῖν] καὶ χόρ[ον] εἰς τὴν ἐορ[τὴν] ἵνα κα[ὶ] τοῦ[των] γ[εγε-]  
 35 [ρομ]ένων ἐ[πιφαν]ῆς ἢ εἰς τὴν σωτείραν τῶν [Ἀθη-]  
*c* [νῶ]ν Ἰουλίαν Σεβ[αστῆ]ν εὐ[σέβεια] ὑπάρχῃ· [ἀνα-]  
*b* γράψαι δὲ καὶ τὴν [τούτων εἰ]σήγησιν ἐν στ[ήλῃ]  
 καὶ ἀναθε[ῖ]ναι πα[ρὰ] τὸν ἐν Ἀκροπό[λει] βωμὸν [τῶν]  
 Σεβαστῶν. *vacat*

This small fragment belongs to an important inscription of which several larger pieces have been found on the Acropolis. Nine of these were published by von Premenstein in 1913.<sup>1</sup> There are two other fragments in the Epigraphical Museum, which he overlooked, although their inventory numbers show that they were there at the time of his publication, and a small piece found in the excavations on the North Slope was published by me in a previous report.<sup>2</sup> Thus there are in all four additional pieces, which will be numbered *j-m*, following the numbering of the published fragments *a-i*.<sup>3</sup> One of the new pieces, *j* (E. M. 4646), which joins with fragment *a*, contains parts of six lines (Fig. 68). The new fragment *m* joins with fragment *i*<sup>4</sup> as shown in figure 69. Although neither of



Fig. 68. Inscription No. 45, Fragment *j* joined to *I. G.*, II<sup>2</sup>, 1067 *a*



Fig. 69. Inscription No. 45, New Fragment *m* joined to *i*

these make contact with any of the larger fragments, their place in the stele, which was determined by von Premenstein, is practically certain from the contents.

Inasmuch as the new fragments necessitate some radical changes in the proposed restoration, it will be necessary to discuss the whole inscription at some length. The text as restored by von Premenstein has been subjected to criticism by Paul Graindor,<sup>5</sup> who has proposed various corrections. But neither he nor von Premenstein published a

<sup>1</sup> *Jahresh.*, XVI, 1913, pp. 249–270; *I. G.*, II<sup>2</sup>, 1076; Cagnat and Besnier, *R. Arch.*, XII, 1920, p. 365, No. 53; P. Graindor, *Marbres et textes antiques*, p. 52, No. 4; *Album d'insc. att.*, p. 55, No. 87; Wilamowitz, *Der Glaube der Hell.*, II, 473; L. Deubner, *Attische Feste*, pp. 236 f.

<sup>2</sup> *Hesperia*, II, 1933, p. 412, No. 34.

<sup>3</sup> This numbering of the fragments is that used in *I. G.*, II<sup>2</sup>, 1067, which differs from that of von Premenstein.

<sup>4</sup> This is von Premenstein's fragment *a*, which for some reason is given twice in the *Corpus*, once in the text, ll. 9–12, and again at the end as a separate, unplaced fragment.

<sup>5</sup> *Marbres et textes antiques*, pp. 52–62.

ΕΙ  
 ΤΩΝ ΕΥΣΕΒΕΙ  
 ΩΣ ΟΥΝ ΑΠΟΤΗΣ.  
 ΤΕΤΥΧΗΚΩΣ Δ  
 ΙΣ ΕΝΦΟΥΤΟΥΑΥ  
 ΣΥΝΕΡΓΟΥΣΗΣ ΔΕΕΙΣ  
 ΤΑΥΤΑ ΓΗΣ ΕΥΕΡΓΕΤΙΔΟΣ ΚΑΙ ΣΩΤΕΙΡΑΣ ΤΩΝ ΑΘΗΝΩΝ  
 ΟΥΛΙΑΣ ΣΕΒΑΣΤΗΣ ΔΕ ΔΟΧΘΑΙΤΑ ΜΕΝ ΑΛΛΑ ΠΑΝΤΑ  
 ΠΡΑΤΤΕΣ ΘΑΙ ΚΑΘΑΠΤΕΡΟΣΥΝΕΡΓΟΣ ΜΟΥΤΗΣ ΕΠΙΜΕΛΗ  
 ΤΑΥΤΑ ΓΑΡ ΤΗ ΗΦΕΡΟΣ ΔΟΥΠΑΛΗ ΝΕΥΣ ΚΑΤΑ  
 ΤΗΝ ΕΜΗΝ ΑΠΟΔΗΓΙΑΝ ΕΥΗΦΙΣΑΤΟ ΘΥΕΙΝ ΔΕ ΠΑΝΤΑΣ  
 ΤΟΥΣ ΚΑΤΕΤΟΣ ΚΑΙ ΤΟΥΣ ΝΥΝ ΑΡΧΟΝΤΑΣ ΑΓΑΘΗ ΠΤΥΧΗ  
 ΕΙΝΗΝ ΕΩΣ ΤΑ ΧΡΕΙΑ ΑΠΟΥΝΑΣ ΕΡΑΣΤΗ ΓΕΝΗΝΘΗ  
 ΤΟΝ ΔΕ  
 ΙΕΡΕΑ ΗΓΓΑΝΤΟΥ  
 ΘΥΕΙΝ ΚΑΙ ΤΑ ΕΙΣ ΤΗ ΗΙΑΤΗ ΟΥΛΙΑΙΣ ΕΒΑΣ  
 ΤΗΙ ΠΟΙΕΙΝ ΚΑΘΩΣ ΚΑΙ ΤΗΙΑΘΗΝΑ ΠΟΛΙΑΔΙ  
 ΤΟΝ ΕΠΙΤΡΥΣΟΤΑ ΕΙΤΑΣ ΣΤΡΑΤΗΓΩΝ  
 ΤΟΝ ΔΕ ΑΡΧΟΝΤΑ ΤΗ  
 ΦΩΝΙΑΝ ΑΣΥΝΘΡΟΝ  
 ΟΥΘΑΡΓΗΛΙΩΝ ΟΣ ΜΗΝΟ  
 ΝΟΥ ΕΝ Η ΗΜΕΡΑ ΤΟΝ  
 ΔΟΝΑΥΤΗ ΤΗ ΗΙΟΥΛΙΑΙΑΝ ΗΚΑΝΑΙΑΘΗΝΑΙ ΤΟΝ  
 ΔΕ ΤΟΛΕΜΑΡΧΟΝ ΤΗ ΗΜΗΤΡΙ ΤΩΝ ΣΤΡΑΤΟΤΕΔΩΝ ΘΥΕΙΝ  
 ΤΗΙ ΠΡΩΤΗ Η ΗΜΕΡΑ ΤΟΥ ΚΑΤΑΡΩΜΑΙΟΥΣ ΕΤΟΥΣ ΚΑΤ  
 ΕΥΧΕΣ ΘΑΙ ΔΕ ΚΑΙ ΤΟΥ ΤΩΝ ΤΩΝ ΘΟΥΣΙΩΝ ΤΗ ΝΙΕΡΕΙΑΝ  
 ΤΗΣ ΑΘΗΝΑΣ ΤΗΣ ΤΟΛΙΑΔΟΣ ΚΑΙ ΤΑ ΓΕΡΑ ΦΕΡΕΣ ΘΑΙ  
 ΑΝΑΣΤΗΣ ΑΙ ΔΕ ΚΑΙ ΟΥΛΙΑΣ ΑΓΑΛΜΑΧΡΥΣ ΟΥΝ ΕΝ ΤΩ  
 ΠΑΡΘΕΝΩΝ ΤΟΝ ΔΕ ΣΤΡΑΤΗΓΟΝ ΑΓΑΘΗ ΠΤΥΧΗ ΠΡΟΘΥ  
 ΕΙΝ ΚΑΙ ΤΟΥΣ ΑΡΧΟΝΤΑΣ ΚΑΙ ΕΡΕΙΣ ΠΑΝΤΑΣ ΚΑΙ ΤΟΙΣ ΚΗ  
 ΡΥΚΑΣ ΠΕΝΔΕΙΝ ΤΑΣ ΔΕ ΙΕΡΕΙΑΣ ΚΑΙ ΤΗΝ ΤΟΥ ΑΡΧΟΝ  
 ΤΟΣ ΒΑΣΙΛΙΣΣΑΝ ΘΥΕΙΝ ΚΑΙ ΤΑ ΕΙΣ ΤΗ ΗΙΑΤΗ ΣΙΕΡΩΣΥΝΗΣ  
 ΠΟΙΕΙΝ ΤΗΙΑΘΗΝΑΙ ΤΗΙ ΠΟΛΙΑΔΙ ΘΥΕΙΝ ΔΕ ΚΑΙ ΤΑΣ ΠΑΡ  
 ΘΕΝΟΥΣ ΤΑΣ ΑΡΡΗΦΟΡΟΥΣΑΣ ΚΑΙ ΔΑΔΑΣΤΑΝ ΚΑΙ ΣΥΝΤΕ  
 ΛΕΙΝ ΚΑΙ ΧΟΡΟΝ ΕΙΣ ΤΗΝ ΕΟΡΤΗΝ ΙΝΑ ΚΑΙ ΤΟΥ ΤΩΝ ΓΕΓΕ  
 ΝΟΜΕΝΩΝ ΕΠΙΘΑΝΗΣΗ ΕΙΣ ΤΗΝ ΣΩΤΕΙΡΑΝ ΤΩΝ ΑΘΗ  
 ΝΩΝ ΙΟΥΛΙΑΝ ΣΕΒΑΣΤΗΝ ΕΥΣΕΒΕΙΑΥ ΠΑΡΧΗ ΑΝΑ  
 ΓΡΑΨΑΙ ΔΕ ΚΑΙ ΤΗΝ ΤΟΥ ΤΩΝ ΕΙΣ ΗΓΗΣΙΝ ΕΝ ΣΤΗΛΗ  
 ΚΑΙ ΑΝΑΘΕΙΝΑΙ ΠΑΡΑ ΤΟΝ ΕΝΑΚΡΟΤΟΛΕΙΒΩΜΟΝ ΤΩΝ  
 ΣΕΒΑΣΤΩΝ

Fig. 70. Inscription No. 45, Facsimile



restored facsimile of the whole inscription. Since the restoration in some of the lines does not fit the available space, it has to be rejected on that ground alone. In figure 70 all the fragments are included whose place in the stele is reasonably certain, and restorations have been added by dotted lines. Two of the fragments, *k* (E. M. 3144), and *l* (E. M. 12731) (Fig. 71) have been omitted, as has also much of von Premierstein's restoration which is largely conjectural.

The beginning of the inscription containing the main decree is lost and the preserved part belongs to a rider.<sup>1</sup> The original height was probably between two and three meters. At one time the stele was broken up and the pieces recut, apparently to be used as paving slabs. At that time a kind of anathyrosis was made along the uninscribed smooth side of the slabs and the inscribed side seems to have been buried in lime mortar. This secondary anathyrosis is preserved along the left edge of fragments *g* and *d*, on the right edge of *g*,<sup>2</sup> at the top of *j* and at the bottom and left edge of *i*. The original left edge of the stele is preserved in fragment *b* and in the small unplaced fragment *k*. There is an uninscribed surface, 0.027 m. wide, along the left edge. The right edge of the inscribed surface must have been rather irregular as shown in figure 70, since the words were as a rule divided by syllables. In some of the lines the last letters may have been crowded, and possibly ligatures were used, as is commonly the case with inscriptions from the same period.

Von Premierstein's brilliant restoration, though partly incorrect in details, nevertheless gives the general contents of the decree, which is all that the author himself claims to have achieved.<sup>3</sup> The original decree was proposed by a certain Elpidephoros of the deme Pallene during the absence of the unknown author of the rider. The latter, who seems to have held the office of epimelites,<sup>4</sup> apparently headed an embassy sent to the Emperor for the purpose of obtaining some favors for the Athenians. The motivation for the amendment (ll. 1–8) seems to contain references to such a commission



Fig. 71. Inscription No. 45, Fragments *k* and *l*

<sup>1</sup> It is, of course, possible that the principal decree was recorded on a separate stone.

<sup>2</sup> Von Premierstein seems not to have noticed that the edges were thus recut, since he makes the statement (*op. cit.*, p. 247) that part of the original right edge is preserved in his fragment *f* (*i.e.* I. G., II<sup>2</sup>, 1076 g).

<sup>3</sup> Cf. pp. 250 and 266.

<sup>4</sup> The *ἐπιμελητεία* in lines 9 and 10—if this is the correct restoration—is probably the office in charge of certain religious festivals at Athens (see Pauly-Wiss. s. v.).

at which Julia Domna successfully interceded with the Emperor in behalf of the Athenians. The new fragment *m* necessitates a change in line 8 from von Premenstein's rather harsh restoration. Fragment *l* probably belongs to the upper left corner somewhere above *a* and *m*, but it does not seem worth while to attempt a new restoration. In line 8 the infinitive δεδόχθαι is certainly preferable to a verb in the first person. The change from καθώς to καθάπερ in line 9 is required by the space, as is also the shortening of the word (or phrase) beginning at the end of line 9 and ending at the beginning of line 10. In line 11 the word ἀποδ[ημίαν, which is practically certain, gives us the new information that the proposer was absent during the passing of the original decree. It is natural to suppose that his absence from Athens at this time was caused by his mission to the Emperor. Possibly the Athenians had already before his arrival received news about the success of his mission and thus hastened to pass the decree, perhaps in honor of the Emperor himself and his sons.<sup>1</sup>

The amendment itself, which deals with certain divine honors to Julia Domna, falls into two sections, unless our restoration of line 13 is altogether wrong. The first deals with various celebrations decreed for the birthday of the Empress; the second has to do with annual offerings on the first day of the Roman year. The new cult of Julia was to be added to the state cult of Athena Polias. Some changes such as those made in lines 12 and 13 are necessary because of the spacing. The word ἐγ[εννήθη] restored by von Premenstein at the end of line 13 is our only evidence for a festival on the birthday of the Empress. It is perhaps possible that this should be restored in some other way and that the whole decree deals with a single festival.

In line 14 von Premenstein misread some letters partly preserved on the stone. The break between fragments *h* and *g* falls in the middle of the line, but certain traces of some of the letters appear on both fragments. The first two letters preserved are Α and Η, the third has an upright stroke close to the Η, and the fourth is completely lost. Then follow three letters all with slanting strokes, the lower part of which appear on fragment *g*. The first of these, the fifth from the beginning, appears to be Κ or possibly Χ; the slant of the line seems too great for Α or Λ. The next three, which are better preserved, are ΛΑΝ. It is obvious that the first *alpha* is the last letter of a word, and that the Η begins a new word ending in -λαν. This word, which von Premenstein incorrectly read as ἡ[μέρα]ν, has seven letters instead of six. I can think of no word that will fit the space except the name Ἡρ[α]χλᾶν. If that is correct the name is probably that of a priest or some other official somehow connected with the new cult. Some such phrase as τὸν δὲ ἱερέα (or κήρυκα) τὸν νὺν ὄντα would fit the space, but it seems too general to be correct.

<sup>1</sup> Since the full name and titles of Julia are nowhere given in the preserved part of the decree there is no reason for dating the inscription before the accession of Caracalla to the throne because of the omission of her new title μήτηρ Σεβαστῶν. Cf. von Premenstein, *op. cit.*, p. 254, and P. Graindor, *Marbres et textes antiques*, p. 53.

In lines 17–21 it seems preferable to omit the restorations altogether. Whatever were the contents of this sentence the restoration proposed by von Premerstein cannot stand, and it is highly questionable whether it expresses the correct idea at all. In the first place it seems very strange that the strategos should be ordered “to make” a statue which the archon was to set up close to the statue of Athena. Whoever would be commissioned to see to the making of the statue would most naturally have it set up in its place. *Συνιδρῶσαι* can hardly convey the idea of dedication which would have been expressed by some other term. The restoration, especially in line 19, is too long and it seems impossible to express the same idea with fewer letters. Moreover, the letter before the  $\Phi$  in line 19 seems to be  $\Lambda$  or  $\mathbf{\Lambda}$ , not a circular letter as von Premerstein states;<sup>1</sup> and, finally, the common term for ceiling in inscriptions is *δοροφή* not *ῥοροφος*. Possibly the word should be restored as *ἀδελ[φῶν]*, in which case the passage probably had to do with the joint rule of the Emperor and his two sons.<sup>2</sup> If this is correct the inscription must be dated not later than 209, which was the year in which Geta received the title of Caesar. In line 20 von Premerstein’s restoration would be preferable to that suggested by Graindor<sup>3</sup> which is too long.

The most important changes from von Premerstein’s text have been made in lines 22–27, where the new fragment *j* has made it possible to complete the lines with greater certainty. It is difficult to suggest a suitable word as the object of *ἀνῆκαν* in line 22. It begins with  $\mathbf{\Lambda}$  or  $\Lambda$  and seems to end in  $\Lambda\text{ON}$ . Obviously it is not a proper name as von Premerstein supposed. The verb *ἀνῆκαν* can only mean “dedicate” in this connection, and since the tense is aorist it must refer to some dedication other than those mentioned in the preserved part of the inscription.<sup>4</sup> The indirect object is presumably the name of the Empress. The intensive pronoun would presuppose that some one else, who had also received honors, had been mentioned in the same connection. Whether that is Athena or the sons of Julia depends on our understanding of the preceding sentence.

The word *θύειν* or some other verb with a similar meaning must have been added at the end of line 23, although it makes the line rather long. The unusual construction in line 25, *κατεύχεσθαι* with the genitive, occurs in an inscription from the Amphiaraiion.<sup>5</sup> It is difficult to find another verb which fits the sense of the passage equally well. In line 26 the article before *Πολιάδος* is required to fill out the space, however unusual it may be.<sup>6</sup> The proper distance between fragments *j* and *g* is given in line 24, which does not admit of any change unless some letters were omitted. In line 29 I have

<sup>1</sup> *Op. cit.*, p. 251.

<sup>2</sup> Another Athenian decree (*I. G.*, II<sup>2</sup>, 1077) was passed in commemoration of this event.

<sup>3</sup> *Marbres et textes antiques*, p. 56. Cf. *S. I. G.*, 694, 54.

<sup>4</sup> One might suggest *τὸν λ[ευκὸν | πέπ]λον*, which, however, is somewhat long for the space. More in keeping with von Premerstein’s interpretation would be *τὸν ἀ[πό]στολον* which was used in late Greek as the equivalent of *ἀποστολή* (cf. Josephus, *Ant. Jud.*, 17, 11, 1) but this would hardly have been used together with an indirect object in the dative.

<sup>5</sup> *S. I. G.*, 1004, l. 25 f.

<sup>6</sup> With other epithets of Athena, such as *Soteira*, the article is usually repeated.



kept von Premerstein's reading in spite of Graindor's objections, which do not seem sufficiently grounded. The end of line 30 can be restored in various ways. The phrase  $\tau\acute{o}[τε ἐσομένην]$  suggested by Graindor seems unnecessary since it is not used in connection with the other officials who also held office for a year. The words  $\thetaύειν καὶ$  in line 31 fill the requirement of space better than the superfluous  $πάσας$ , which Graindor objects to. Again in line 32 the article with  $Πολι]κόδ[ι$  is absolutely necessary to fill the space. Graindor's corrections for this place are unacceptable. He is right, however, in rejecting  $παρεῖναι$  on the ground of being too long. The word  $\thetaύειν$  which is repeated throughout the decree is doubtless correct.<sup>1</sup> In line 33 the word  $[ἐλευθέρα]ς$  is too short, besides being rather meaningless, as Graindor points out. I have substituted  $[ἀρρηφορούσα]ς$ , which fills the available space.<sup>2</sup>

In line 34 the reading  $χόρ[ον καὶ ἐορ]τήν$ , which, according to Graindor, "ne laisse pas de choquer" can be improved by adding a preposition before  $ἐορ]τήν$ . The three extra letters are also needed to fill the space. At the end of that line the last letter is almost certainly  $\Gamma$  instead of  $\Pi$ . Finally in line 38  $ἐν Ἀχροπό]λει$  must be substituted for the shorter phrase  $ἐν πό]λει$ .

The new reading of this document, which it has been possible to establish with the aid of the unpublished fragments, has added some points of interest, without, however, altering the general trend of the decree. Unfortunately some important matters still remain in doubt. Repeated attempts at placing the remaining two fragments in the stele have convinced me that a variety of possible readings can be suggested which, without too great violence to the language, will complete the lines so as to include all the fragments. But the futility of purely conjectural restorations has been sufficiently demonstrated by means of those fragments whose place in the stele is determined by actual contact.



Fig. 72. Inscription No. 46

46. Fig. 72. E. M. 12752. Fragment of white marble, found October 2, 1933, in the late fill in front of cave Q (Pl. I).

Height, 0.10 m.; width, 0.10 m.; thickness, 0.134 m.

Height of letters, 0.02 m.

----- σιμῇ -----  
----- αταρ -----

<sup>1</sup> Cf. *S. I. G.*, 1000.

<sup>2</sup> Graindor's suggestion  $[ἐνπάτριδα]ς$  (which he accents as if it were masculine) and  $[ἐνγενεῖ]ς$  are likewise too short.

**47–51.** Figs. 73 and 74. E. M. 12786, 12783, 12791, 12769, 12788. Five small fragments of marble with traces of letters, found at various places in the excavations.

**52.** Fig. 75. E. M. 12760. Small piece of white marble with some letters scratched with a fine point, found October 6, 1933, in the lower area.



Fig. 73. Two Fragments of Inscriptions

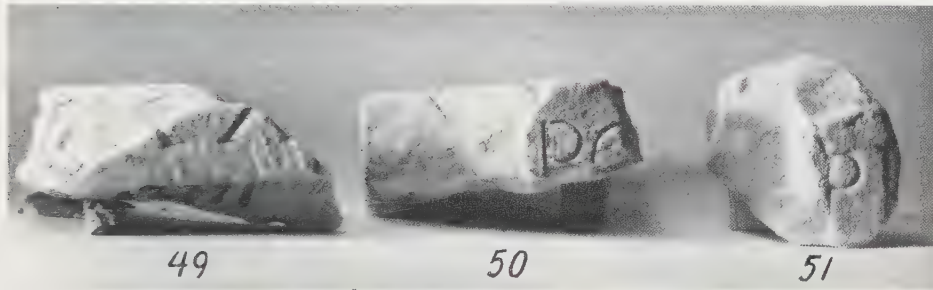


Fig. 74. Three Fragments of Inscriptions

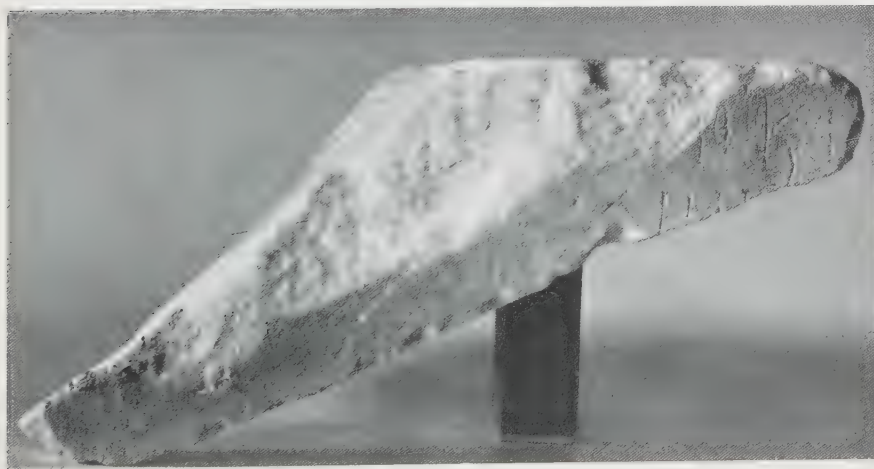


Fig. 75. Inscription No. 52

— HKΦ — — —  
— ΔΗΜΙ — — —

**53.** Fig. 76. E. M. 12754. Fragment of Christian tombstone of poros, found in a modern stairway at the top of Klepsydra Street.

Height, 0.22 m.; width, 0.18 m.; thickness, 0.10 m.

Height of letters, *ca.* 0.025 m.



χοι]μητῆρι[ον -----  
 -- ἐν] Μελίτι -----  
 -- - καὶ] Ἀφρο[δείσις(?)  
 - - - - - ιον

Fig. 76. Inscription No. 53

#### ADDENDUM TO *HESPERIA*, II, 1933, p. 411, INSCRIPTION NO. 33

The lower piece of the inscription, shown in figure 77, which was discovered in a heap of marble fragments in the ruined church of Hagios Nikolaos, fits a fragment in the Epigraphical Museum (E. M. 2761). The two pieces are parts of a herm inscribed on the front face with a list of epheboi. The stone has a deep groove, visible in figure 77, cut on either side. The surface is badly weathered, especially on the fragment which was published last year. The upper piece, which apparently has been in the Museum a long time, is not included among the ephebic lists in *I. G.*, II<sup>2</sup>, and there is no indication of its provenance in the museum inventory. The characteristic letter forms,  $\Sigma$ ,  $\Lambda$ , appear most commonly in inscriptions of the early third century A.D.,<sup>1</sup> and approximately to that period our inscription must be assigned. In the text given below are included the legible names on both fragments, with some additions and corrections to the names published in the preceding report.<sup>2</sup>

<sup>1</sup> Cf. *I. G.*, II<sup>2</sup>, 2196, 2208; and cf. Larfeld, *Gr. Epigr.*, pp. 503 ff.

<sup>2</sup> In order to avoid confusion, the numbering of the lines as given in *Hesperia*, II, 1933, p. 411 are here added in parenthesis.



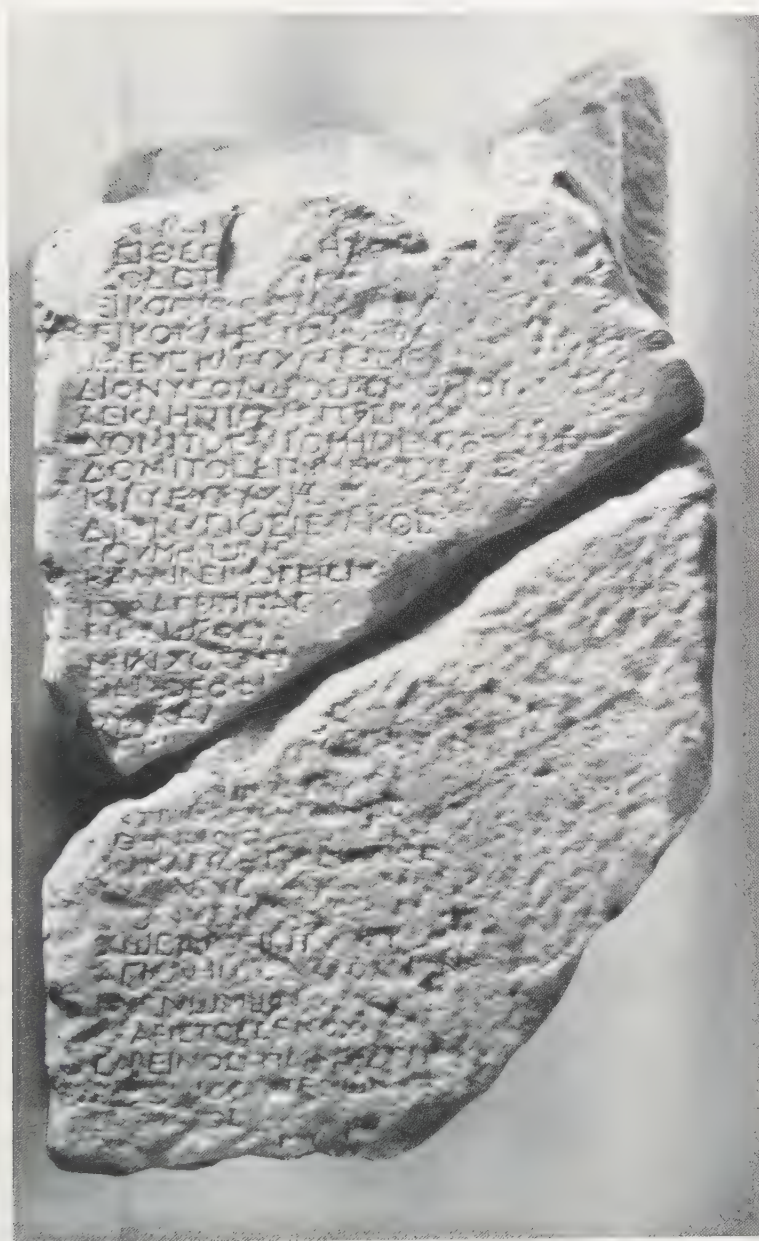


Fig. 77. Fragments of Inscribed Herm, E. M. 2761 and 12712

[‘Hρ]έκλει[τος](?)  
 [Δω]σίθεο[ς Θάλ]ητος<sup>1</sup>  
 [Θ]εόδοτ[ος]  
 [N]εικόμαχος Δω . . . ίου  
 5 [N]εικοκλής Εἰσιδότον<sup>2</sup>  
 ‘Ιερὲς Κλαυ. Χαρεισίον<sup>3</sup>  
 Διονυσόδωρος Γενεθλίου  
 Ἀσκληπιάδης Πρεῖμο[ν]  
 Δόμιτος Προμηθεὺς<sup>4</sup> Στ[ρ][α]τ[ηγος](?)  
 10 Δόμιτος Ἐπιμηθεὺς  
 Κλαυ. Εὐτύχης  
 Διονύσιος Ἰέρωνος  
 Νουμ. Ἡρώδης  
 Καλλίνεικος Εἰσιδ[ό]τον  
 15 Ἴο[ν]λ. Ἀγρίππας<sup>5</sup>  
 Εἰσιδωρος  
 Μείλιχος Ξεν . . . .  
 Μαίη. Θεόφι[λος]  
 Οὐλ.(?) Κάλ[λ]ισι[ο]ς(?)  
 20 - - - - - οὐδεὶς  
 . . . ΝΛΩΝΑ . . Υ  
 [Α]ντώνιος Νέφρωνος(?)  
 25 Ἀθόρσιος  
 [‘H]ρακλείδης Πύδωνος  
 [Α]χι[λ]λεύς  
 Διονύσιος  
 Ζώσιμος Ἰστιέχων  
 30 Ἀσκληπιόδ[ωρ]ος Διονυσί[ου]  
 Εὐγνώμων  
 35 Ε[ὐ]άριστος Σεκον.  
 Σαβείνος Ἐπαφροδείτ[ου]  
 Ἀθ[ή]νας [δ]γ[γ]έμων  
 40 Εἰρήν[αι]ος  
 - - - - - Ἐπαφ[ροδείτων](?)

<sup>1</sup> Cf. *I. G.*, II<sup>2</sup>, 2208, l. 77.<sup>2</sup> Cf. *I. G.*, II<sup>2</sup>, 2237, l. 96.<sup>3</sup> Cf. *I. G.*, II<sup>2</sup>, 2097, l. 207, where the same name, spelled Χαρήσιος, appears as that of an ephebos.<sup>4</sup> Cf. *I. G.*, III<sup>1</sup>, 758 a, and II<sup>2</sup>, 2243. In both these instances the name is abbreviated Δομ[ι]τ. or Δομ., which the editors have filled out as Δομ[ι]τ(ιος). Since the name occurs twice in our inscription without the second *iota* we must assume that this is the correct form.<sup>5</sup> Cf. *I. G.*, II, 2130, l. 187.

## THE TERRACOTTA FIGURINES FROM THE NORTH SLOPE OF THE ACROPOLIS

More than five hundred terracotta figurines and fragments were found on the North Slope in the course of the excavations undertaken during the past three years.<sup>1</sup> While the greater part of these seems to have been dedicated to the divinities enshrined on top of the hill, a considerable number may be connected with the cult of Eros and Aphrodite; and the majority of the Mycenaean figurines were found in the undisturbed ruins of houses clustered at the foot of the staircase and on the steeper ledges above. Because of the sharp declivity of the site, becoming even more precipitous with each deposit from above, and because of the torrents of water that pour down it after every shower, it is rarely possible to determine the exact or relevant context for the individual objects. Exceptions are the Mycenaean stratum already mentioned, and the deposit of small votive figurines from the sanctuary.<sup>2</sup>

The terracottas themselves present few variations from the normal types found on most Attic sites. The prevalence of local clay with its predominant reddish tonality from Late Helladic to Late Roman times testifies to the continuance of the coroplasts' activities in Athens for a millennium and a half. As a group they form an interesting parallel with those found on top of the Acropolis; and, numerically, the proportion of both periods and types represented is remarkably close.

### THE MYCENAEAN PERIOD

Like the majority of the pottery from the prehistoric levels, these figurines all belong to Late Helladic III. The clay is of the normal warm yellow hue, tinged with red, common to Athenian-made figurines, and this is covered in nearly every case by a fine buff-colored slip of clay on which the decoration in lustrous red and brown paint is applied.<sup>3</sup>

The human figures, twenty-three in all, fall into two common types: the one with high, concave headdress, pinched-out nose, upraised, wing-like arms spreading from the

<sup>1</sup> I am indebted to Dr. Broneer for the opportunity of publishing these terracottas, and to Miss Dorothy Burr (Mrs. Homer Thompson) for many helpful suggestions and advice.

<sup>2</sup> Broneer, *Hesperia*, II, 3, 1933, pp. 335 ff.

<sup>3</sup> An exception, lacking the clay slip, is to be noted in A-F 282, Fig. 1, e. The notation "A-F" followed by a numeral is the inventory number of the terracotta.



sides of a flat torso, and a cylindrical stem resting on a flaring, slightly concave foot;<sup>1</sup> the other, smaller, with hollow skirt tapering inward at the waist, and flat, plastic arms crossed over the breast.<sup>2</sup>

The decoration of the first group consists of a band about the neck and waist, vertical straight or wavy lines across the upper body and arms, and broader vertical



Fig. 1

stripes on the stem (cf. A-F 129, Fig. 1, a; A-F 147, Fig. 1, b). The exceptions are few, but interesting. In one example (A-F 148) the two central stripes cross between the breasts; and in another (A-F 149) the stripes on the stem are horizontal. Most curious of all is a third variant (A-F 98, Fig. 1, c) which seems to be unique. The

<sup>1</sup> Winter, F., *Typen der figürlichen Terrakotten*, I, p. 2, 1.

<sup>2</sup> Winter, *op. cit.*, I, p. 3, 1. A single exception to this division is found in A-F 497 which combines the characteristics of the first group in the upper part of the body with the hollow, spreading skirt of the second. It is a type frequently encountered in Mycenaean sites.

only one of the group lacking modelled breasts, it exhibits the central vertical stripes on the torso bounded at the sides by "s"-shaped lines which are, perhaps, a conventional method of representing the breasts in painting not unlike the scheme adopted by the later Hellenic vase-painters. Although the stem is broken off, there are no traces of vertical decoration at the break, and it seems likely that horizontal stripes were here, also, employed.

The four separate heads of normal type show the customary headdress with its sharp flare at the top, the eye represented by a round dot and the nose by a vertical stripe running down the narrow, pinched profile. The most elaborate (A-F 150, Fig. 1, d) has a plastic braid, painted red, extending from the rim of the headdress down the back. Here, too, the hair is shown escaping in painted wavy lines from under the edge of the hat.<sup>1</sup>

The most complete figurine of this group (A-F 282, Fig. 1, e) is also the most carelessly executed. The slip of buff clay is lacking, and the pinkish core received the paint poorly, for it is paler than usual and has no lustre. The lines are hastily applied; and the modelling exhibits a similar impatience, for the thin edges of the headdress and base are comparatively irregular, and the indentations of thumb and forefinger made when shaping the face are not smoothed over at all.<sup>2</sup> Because the slip is absent, the profile is given an unwontedly sharp edge.

The better preserved of the two examples of the second group (A-F 151, Fig. 1, f), though lacking the head, shows a certain niceness of modelling in the folded arms which are worked out thinly from the shoulders and bent across the breasts. The point where the two meet and overlap is smoothed down and obscured by the slip, but the lines of the shoulders and arms are set off sharply from the main mass of the figure, and are further emphasized by red outlines enclosing a decorative row of dots.

One head (A-F 353, Fig. 1, g) fits neither division, nor, indeed, any of the common types. The headdress is low, swinging out just above the eyes and nose, but having little projection. The nose, though broken, was far more abrupt than the normal kind. Large ears project boldly, pointing forward, and the long neck is adorned with broad stripes changing to short horizontal bars across the throat. The paint, where thickly applied, is a metallic black, tending to flake off easily, but on the neck it was laid on very thinly and has fired a brownish color. The modelling is extremely crude, rough, and uneven.<sup>3</sup>

There are some thirteen fragmentary figurines of animals, probably oxen. In every instance the slip is used; and the paint runs from a glossy black through brown and

<sup>1</sup> A-F 485 is similarly adorned, and, in addition, exhibits a short dash of paint on the right side of the face, indicating the mouth.

<sup>2</sup> This is also true of A-F 477; but the larger area covered by the thumb and finger, and the application of the finishing slip make the mechanics of the modelling less apparent.

<sup>3</sup> Stylistically this head seems intermediate between two heads found at Korakou, and one at Amyklai; cf. Blegen, *Korakou*, fig. 131, 3 and 9; also Tsountas, *Ep. 'Aex.*, 1892, pl. 4. Similar paint and modelled ears are to be found on a figurine from Mycenae; cf. Tsountas, *Ep. 'Aex.*, 1888, pp. 167 ff., pl. 9.

red. All are of a primitive type, horns and legs being represented by pointed, and the muzzle by flat, projections. The decoration is confined to stripes, one about the neck, and the others following the lines of the body and extremities.

One very fine head (A-F 498, Fig. 2, a) unfortunately lacks the horns; but it exhibits, in addition to the painted lines, modelled eyes and muzzle in which the nostrils and mouth are indented. In the most completely preserved of these figurines (A-F 528, Fig. 2, b)



Fig. 2

the tail is short, modelled flatly, and pressed down against the rear, a convention frequently varied as in another fragment (A-F 373, Fig. 2, c) where the tail is first pressed upward at an angle before being flattened down. A third animal (A-F 529, Fig. 2, d) lacks head, foreleg, and the end of its tail. It is crudely modelled with originally but two legs, the hind one of which is pierced with a round hole. The undecorated right side has apparently broken away from something, probably another similar animal; and this suspicion is confirmed by the marks for the attachment of a chariot on the rump, not unlike parallel groups from Mycenae and other sites.<sup>1</sup> But this animal differs from all others, not only

<sup>1</sup> See Wace, *Chamber Tombs of Mycenae*, pl. xxiv, a.



in the hole through the hind leg, which can hardly have been for suspension, but also in the rendering of the tail which projected straight out to the back. Owing to the compactness of the groups, and the manner in which the chariot and riders are ordinarily plastered against the hind quarters, it was the rule to omit the tail entirely.

A curious knob-like object (A-F 392, Fig. 2, e) is less easy to define. It stood on a thin cylindrical neck, now broken, was itself made hollow, and has an oval projection on either side apparently intended to represent eyes. While it resembles the head of a snake in some particulars, a broken boss at the back hardly agrees with such an interpretation; and it may be the head of a bird.

A fragmentary seat or throne (A-F 481, Fig. 3) preserves the left half of the seat and back, the left arm, and two rather negligible legs. It is of thin clay, treated with a pinkish slip and decorated with vertical stripes on the exterior. Inside are traces of the attachment of a figure, and striped decorations on the outer edges of arm and seat. Articles of furniture modelled in terracotta are relatively rare in Mycenaean times, and it is surprising to find one among the rather limited remains from the North Slope.

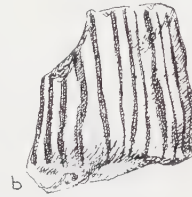


Fig. 3  
a, interior; b, side

## THE GEOMETRIC PERIOD

The North Slope excavations produced very few Geometric sherds, and but a single Geometric figurine (A-F 448, Fig. 4, a). It represents a standing figure, presumably female, with a flat body slightly shaped at the waist. The pinched face with round, painted eye has a nose and chin notched into the thin profile; and the hair, while largely broken away, was gathered into a rectangular knot at the back of the neck. The arms, of the short, rudimentary type, are missing but apparently curved slightly forward. A necklace with pendants and an enveloping garment decorated with horizontal stripes and rows of dots are the ornamental notes. The paint is a metallic black glaze, unevenly applied and burned a pale brown where it was put on thinly. A thin strip added along the base at the back either was intended for an additional breadth of bearing surface to keep the figurine standing upright, or possibly as the attachment to another figure.

## THE PRIMITIVES

This heading comprises a large group of figurines of poor manufacture and rude form which seem to have been made from the late Geometric period down as far as the fifth century and possibly later. They are found all over the area; and it seems reasonable to imagine that the bulk of them was thrown down from above when renovations and

improvements took place on top of the Acropolis. Because the white slip and coloring is preserved about as well as on the archaic fragments frequently found with them, it seems logical to presume that they were contemporary dedications; and though their type is crude, the ease and cheapness of their manufacture coupled with their long tradition must have recommended them especially to the majority of suppliants.



Fig. 4

The most numerous type in the whole collection is the familiar stylized human form with a flat, often oval, topknot surmounting a pinched face, a flat torso with arms extended to the sides, and a columnar stem on a slightly flaring base. The similarity in the essential forms to the Late Helladic type just described is very close, and we have here obviously a survival from prehistoric times, though there are many modifications, the clay slip is invariably lacking, and the workmanship much more casual. The firing is very irregular; and while many present the soft powdery surface common in the archaic figurines, others are burned much harder.

Of more than a hundred figurines belonging to this class, forty-three are merely fragmentary stems and bases, a number of which were found in the earth thrown out from the Acropolis during the excavations of the last century. There are seven separate heads. Of the remainder, more than half show the arms extended toward the sides horizontally (cf. A-F 106, Fig. 4, b; A-F 159, Fig. 4, c);<sup>1</sup> but ten have the arms definitely raised (cf. A-F 495, Fig. 4, d);<sup>2</sup> and in seven cases they are definitely lowered (cf. A-F 450, Fig. 4, e). The diagrams in Müller's discussion of the type do not allow for so marked a divergence from the horizontal.<sup>3</sup> A further variation may be noted in the not infrequent tendency to curve the arms slightly forward (cf. A-F 286, Fig. 4, f). This peculiarity occurs in nine instances where the arms are level, and in six where they are raised. One of the figurines (A-F 257, Fig. 4, g) is entirely flat save for the pinched nose, but otherwise conforms strictly to the normal type.

The heads show certain individualities. Ordinarily the headdress is pinched to a point (A-F 106, Fig. 4, b) or flattened out at right angles to the face (cf. A-F 159, Fig. 4, c). There are, however, three exceptions. In one (A-F 157, Fig. 4, i) the hair falls from the forehead in a heavy loop behind the neck, and the back of the head is given a projection. In another instance (A-F 341, Fig. 4, j) the hair falls in long locks on either side of the face from beneath the unusually high topknot.<sup>4</sup> A third (A-F 142, Fig. 4, k) boasts a headdress approximating the form of the archaic *stephane*, concave at the back. In the last two examples the nose and chin are differentiated.

The most recent discussion of the type of columnar figurine<sup>5</sup> dates it at the end of the Geometric period. The extraordinarily close analogies in forms to the Mycenaean group<sup>6</sup> lead one to believe that they are merely simplified continuations of prehistoric forerunners. No terminus for the series has as yet been established, but the fact that they are often found in connection with the archaic fragments and in a similar state of preservation leads inevitably to the conclusion that in the early years of the fifth century they were still a common type of dedication.

Included in this classification as "Primitives" are a number of other types. A seated figurine (A-F 124, Fig. 4, l) belongs to a group rather common on the Acropolis.<sup>7</sup> Lacking the head, shoulders, and arms, the body and chair are made of two thin strips of clay, slightly bent at the hips and knees. Two projections at the edge of the seat originally served as supports for the arms. Small remnants of the white slip retain traces of stripes of red and yellow paint. Far better from the point of view of modelling is a nude, standing figure lacking the head and most of the extremities (A-F 183, Fig. 4, m).

<sup>1</sup> Winter, *op. cit.*, I, p. 24, 2.

<sup>2</sup> *Ibid.*, p. 24, 4.

<sup>3</sup> *Frühgriechische Plastik*, p. 69.

<sup>4</sup> Winter, *op. cit.*, I, p. 24, 12.

<sup>5</sup> Müller, *loc. cit.*

<sup>6</sup> This is especially apparent in the raised arms illustrated in A-F 495, Fig. 4, d, and in the headdress of A-F 142, Fig. 4, k.

<sup>7</sup> Winter, *op. cit.*, I, p. 24, 11.



The arms and legs were rounded, and the buttocks given a definite, if not very great, projection. Two fragmentary figurines with triangular, lumpy bodies show short, rudimentary arms bent forward, wide-spread legs, and a thick, projecting support at the back (A-F 287, Fig. 4, n). A rider, broken away from his mount, belongs to a type of horseman common on the Acropolis (A-F 132, Fig. 4, o).<sup>1</sup> The uneven surface is partially redeemed by the shaping of the waist and legs; and the color is well preserved and interesting. The white slip was entirely covered with red save only the right side and leg where it was replaced with yellow. On the breast and back yellow was applied over the red.

Another unusual rider holds the arms stiffly to the sides (A-F 483, Fig. 4, h). The decoration on the body is composed of rows of black stripes and black and purple dots. Occasionally the dots are placed on the stripes as well as between them. The color and texture of the black glaze and the purple overcolor enable us to date this figure in the sixth century.

Horses and riders are represented by some seven examples (cf. A-F 137, Fig. 5, a; A-F 136, Fig. 5, b). The modelling is extremely simple, the horses with pointed tail and legs, the riders grasping their necks with short, flat arms and attached to their backs by flattening out the end of the clay strip representing their bodies along the top surface of the mounts.<sup>2</sup> Considerable animation is given by the forward inclination of the rider, and the angle of the neck and legs of the horse. Some examples preserve traces of color, best seen in A-F 137 (Fig. 5, a), where red and orange stripes are applied lengthwise to the legs and body of the horse, and across the rider's back.

Nine fragmentary horses and oxen show some variety, largely in the relative crudeness of the modelling, and in the position of the tail which is sometimes arched, or hangs down against the left hind leg (A-F 511, Fig. 5, c).<sup>3</sup> In this figurine the reddish-brown paint is applied in stripes directly on the clay itself. The left side is less carefully decorated, and perhaps this animal formed part of a chariot group.

A monkey (A-F 108, Fig. 5, d) belongs to the type not infrequently encountered both in Attica and Tanagra. The curve of the back, waist, and arm, and the turn of the head indicate an individual pose. A head of a chicken (A-F 138, Fig. 5, f), broken away from the body, exhibits a small comb and a well-preserved white slip on which are indications that the whole head was covered with red paint. Less certainly identified is another object (A-F 174, Fig. 5, e), probably the head of a bird, with bulging eyes, short beak, and pendent tuft of feathers. It stands on a small, flaring foot.

Two fragmentary boats were found, both of coarse reddish clay and poor workmanship. The simpler of the two (A-F 393, Fig. 5, g) shows a pointed prow, the interior cut out in shallow, triangular section, the bottom slightly curved with the faintest indication

<sup>1</sup> *Ibid.*, p. 25, 3.

<sup>2</sup> For the riders, cf. *Ibid.*, p. 7, 2; for the horses, *Ibid.*, p. 25, 3.

<sup>3</sup> Cf. *Hesperia*, 1933, II, 4, p. 615, where Miss Burr notes this peculiarity in connection with a group of terracotta horses from a Proto-Attic votive deposit.

of a keel, and the lower edges of the flat sides cut off with a knife. More interesting, though of the most miserable manufacture, is the other (A-F 346, Fig. 5, h) where again only the prow is preserved; but in this case a short, blunt ram is affixed to it, the hull is rounded and without keel, and a lumpy seat or thwart is bedded in the deep interior.



Fig. 5

## THE ARCHAIC PERIOD

Fragments of more than a hundred and fifty figurines of the normal archaic types were found. The majority seem to have fallen from above, but two are complete and may have been dedicated in the Sanctuary of Eros and Aphrodite. Seated figures comprise the largest group, and most of the fragmentary bases should be included with them. There are some thirty-three separate heads, thirty-four figurines of the standing type, ten protomai or masks, and two crests of helmets.

Four of the heads belong to the earlier part of the period; and one of these (A-F 128, Fig. 6, a) is not only the finest from the area, but one of the most impressive of Athenian terracottas. Here the "Daidalid" type is presented in a truly sculptural manner. The sharp transitions of planes, prominent nose, large triangular eyes and straight mouth are usual features; but the forehead and lips divulge an unexpected



Fig. 6

sensitivity of technique. All of the details are simplified and in keeping with the plain, solid surfaces of the face and hair. The pupils of the eyes were slightly modelled out from the level of the eyeballs, and their surface has been largely chipped away.

Another of these heads (A-F 200, Fig. 6, b) is quite similar though much smaller. The flatness on top of the head adds to the Egyptian effect of the mass of hair falling down on the preserved left side of the face. Although the surface is much worn it is apparent that the transitions between the planes were never as abrupt as in the larger head; but the general details of modelling are achieved with similar care; and the prominent pupils and lids, the full, straight mouth, the high-set ear, and the shape of the face link both heads in a close relationship.



The two remaining heads of this group are of a different type. Definitely representing goddesses with hollow *poloi* crowning their oval countenances, they approach more nearly the developed archaic style. The better of the two (A-F 230, Fig. 6, c), in the treatment of the eyes, bears some similarity to the heads just discussed; but the jaw is squarer, the straight mouth smaller and more compact, the hair more elaborate in the waves across the brow and the wavy strands falling to the shoulder; and the tops of the ears are bent back over the edges of the hair in an effort to complement the easy gradations from the front to the sides of the face. The other (A-F 2, Fig. 6, d), though more advanced in the setting of the eyes and the presence of the archaic smile, is of poorer workmanship. The masses of hair are carelessly made; there is no clear modelling; and the ears are heavy and shapeless. One unexpected detail is the addition of a narrow queue of hair applied against the flat back of the head.

Beyond illustration and comment on the best preserved examples, there is little to add to the discussions concerning the figurines of the developed archaic style.<sup>1</sup> Since the discovery at Eleusis of great quantities of these figurines obviously made from the same moulds as those found on the Acropolis at Athens,<sup>2</sup> the one time notion that they represent any particular deity or image is finally dispelled.<sup>3</sup> These figurines are all of local manufacture, the clay varying somewhat in color, but maintaining an average softness of surface which tends to flake off like dust. The heads, the standing figures, and about half of the seated figures are made solid, often with a single small hole running up through the centre of the core. Exceptions are to be noted in the masks, and in a number of the larger seated figurines which are hollowed out from the waist downward. The thickness of the clay varies greatly, a peculiarity which partially accounts for the appalling amount of breakage the images have sustained. The white slip is occasionally well preserved, and remains in at least scanty traces on almost all of the fragments. Traces of color are not infrequent, though they are rarely extensive. Red, black, yellow, and blue encompass the entire scope of the surviving pigments.

For purposes of comparison, the fragments will be considered according to a grouping of: heads, masks, seated figures, standing figures, and bases.

There are fifty-five heads from this period, including, in addition to the thirty-three already mentioned, twenty-two others which retain at least a portion of the upper body; but all are so broken as to leave no sure indication as to the type to which they originally belonged.<sup>4</sup> The majority wear a fairly low *stephane*, sometimes solid

<sup>1</sup> The most reasonable and inclusive description of the figurines found on top of the Acropolis is found in the *Catalogue of the Acropolis Museum*, vol. II, section 2, by Mrs. Dorothy Brooke, where is also a full bibliography of earlier notices.

<sup>2</sup> I am indebted to Dr. Kourouniotes for the opportunity of examining the newly-discovered terracottas at Eleusis.

<sup>3</sup> For a thorough discussion of these theories and bibliography relating to them, cf. Mrs. Brooke, *op. cit.*, Introduction, pp. 330 ff.

<sup>4</sup> In general the necks of the standing figurines are thinner than those of the seated ones, but there are so many exceptions to this observation that it is almost useless.

behind, and sometimes given an independent projection (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 339, Fig. 7, f; A-F 231, Fig. 7, g; A-F 90, Fig. 7, h; A-F 271, Fig. 7, k; A-F 229, Fig. 7, l; A-F 218, Fig. 7, m; A-F 3, Fig. 7, n). A higher *stephane* with a



Fig. 7

slight outward curve is by no means uncommon (e.g. A-F 275, Fig. 7, c; A-F 309, Fig. 7, d; A-F 173, Fig. 7, e). A single example (A-F 179, Fig. 7, j) shows the *stephane* omitted and the hair drawn up in a pointed knot at the back of the head and wrapped in a kerchief.<sup>1</sup> The hair is usually arranged in a broad band projecting between the

<sup>1</sup> Winter, *op. cit.*, I, p. 50, 5.

forehead and *stephane*, and this area is ornamented in various ways, more commonly by two to four rows of relief dots (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 309, Fig. 7, d; A-F 173, Fig. 7, e; A-F 179, Fig. 7, j; A-F 229, Fig. 7, l; A-F 218, Fig. 7, m; A-F 3, Fig. 7, n), less often by wavy, parallel locks (e.g. A-F 339, Fig. 7, f; A-F 90, Fig. 7, h; A-F 122, Fig. 7, i), and occasionally by a series of broad curves (e.g. A-F 275,



Fig. 8

Fig. 7, c; A-F 271, Fig. 7, k). Elaborate examples terminate this mass in semicircular coils over the ears (e.g. A-F 506, Fig. 7, a; A-F 292, Fig. 7, b; A-F 275, Fig. 7, c), or by locks falling over the shoulders (e.g. A-F 309, Fig. 7, d).

The features present considerable variety of shape; they are always prominent, with large, projecting eyes, and small mouths turned up at the corners. The clay is proof of their local origin, and the provenance of the influences which determined the types belongs almost entirely to the realm of individual conjecture. In general it seems as though far too much stress has been put upon the invention and identification of archaic



schools, especially the "Chiot," and not enough allowance made for the individual vagaries of preference of the coroplasts and sculptors of the Acropolis Maidens.<sup>1</sup>

The best preserved of these heads (A-F 506, Fig. 7, a) retains the white slip almost entire, and considerable remains of the painted decoration which consists of a vivid blue *stephane* with a crimson border, and crimson on the hair and lips. It belongs to a group of four<sup>2</sup> which had helmet crests added above the *stephane* and consequently represent Athene herself.<sup>3</sup> The crests of all these examples have disappeared, but one (A-F 292, Fig. 7, b) retains the support,<sup>4</sup> and two separate crests were discovered.<sup>5</sup>

Two of the heads (A-F 229, Fig. 7, l; A-F 218, Fig. 7, m) are from the same mould.

Of the masks, three are on a larger scale than the others (A-F 238, Fig. 8, a; A-F 239, Fig. 8, b; A-F 325, Fig. 8, c) and differ also in that they were apparently never affixed to flat backing plaques. They are very carefully modelled, and thinly worked, all the details being rendered with crispness and care. Stylistically they are closer to the types of the Maidens than any other terracottas from the area.

The smaller masks are of various styles. The most primitive example (A-F 181, Fig. 9, c) presents a roughly formed, pointed face with features suggested rather than modelled, surmounted by a hand-made, rayed crown.<sup>6</sup> The remainder belong to the more ordinary types of moulded heads applied to flat backgrounds or whole figures with equal ease. One very fine head (A-F 110, Fig. 9, e) has charming "Ionic" features, slanting eyes, and sharply prominent chin. The hair is parted in the centre and shown in a series of five gently curving locks. The *stephane* is very low indeed. Two are from the same mould (A-F 220, Fig. 9, a; A-F 240, Fig. 9, b). The face is full and broad, modelled with great delicacy about the eyes and eyebrows. The elaborately dotted hair is crowned with a high, flaring *stephane*. Broader and more marked is the smile of another mask (A-F 486, Fig. 9, d) in which the hair is arranged in three parallel rows of rather angular waves.

The seated figurines, of which more than seventy fragments were found, are far more numerous than the standing ones. Two show the preservation of the early flat type in a more advanced period. The cruder of the two (A-F 507, Fig. 10, a)<sup>7</sup> is

<sup>1</sup> This division into schools is thoroughly presented in the *Catalogue of the Acropolis Museum*, vol. I; and Mrs. Brooke, in the interest of uniformity, has followed this method of attribution in grouping the terracottas on the Acropolis.

<sup>2</sup> The others are numbered A-F 103, A-F 292, A-F 318.

<sup>3</sup> Winter, *op. cit.*, I, p. 44, 3.

<sup>4</sup> A-F 318 shows that the hole through the head continued as far as the lower end of the support; A-F 103 shows the lower end of the crest applied in a thin strip down the flat back of the head.

<sup>5</sup> They are numbered A-F 274, A-M 16.

<sup>6</sup> For this type of head applied to the whole figure cf. A-F 172, Fig. 11, a. Related in simplification to this type is A-F 283, in which, however, the face is rounded and more full; and three pendent strips ending in dart-like points hang over the front of the crown, similar to those illustrated in Winter, *op. cit.*, I, pp. 238, 240, and 241, and discussed by Mrs. Brooke, *op. cit.*, pp. 399 ff., though this example is less well made.

<sup>7</sup> Winter, *op. cit.*, I, p. 29, 2.

composed of a broad, thin strip of clay, bent to suggest the lap, and given a support at the back. The head, hollow-moulded and affixed to a triangular projection at the top of the shoulders, is similar to the more primitive masks<sup>1</sup> with rayed crown and negligible modelling. The arms, from the elbows down, and the hands are rudely but independently fashioned, and lie along the edges of the thighs. Suspended across the



Fig. 9

breast from buckles on the shoulders is a rope-like ornament. The crown and the upper part of the body are painted yellow, the lower part red. The other figurine of this type (A-F 125, Fig. 10, c) is similar save that the body is narrower and the head a well modelled archaic type with simple flat waves of hair over the forehead. A rayed crown, now largely missing, was added. The cheeks were painted with crimson discs, and the same color was applied to the lips, sleeves, and the lower part of the chiton; while the

<sup>1</sup> Cf. A F 181, Fig. 9, c.

breast, hair, and earrings were painted yellow. The ears of both these figurines were indicated by red paint, and the crowns with yellow.

All but one of the remainder of these fragmentary seated figurines belongs to the type found in such quantities on top of the Acropolis, at Eleusis, and elsewhere



Fig. 10

(cf. A-F 317, Fig. 10, b; A-F 284, Fig. 10, d; A-F 217, Fig. 10, f).<sup>1</sup> A moulded head is applied to a body, usually rather small in proportion, whose modelling is confined to the breasts, a faint indication of the arms which follow the outer line of the thighs,

<sup>1</sup> Winter, *op. cit.*, I, p. 48, 1.



and of the lower legs beneath the skirt. This body tapers to the waist and knees, and is seated on, or rather merged into, a high-backed throne with rounded "wings" projecting horizontally from the top. The feet rest on a footstool. Painted ornament consists usually of a red or purple palmette on the wings, and red and black stripes on the sides, of the throne, and simple stripes or complicated designs on the garment in black or red.<sup>1</sup>

One fine fragment is of a superior type (A-F 390, Fig. 10, e). While only the curve of the lap and the left leg are preserved, it exhibits a delicately modelled overfall of the chiton, and a *paraphe* emerging below it and falling to the knees. The fineness and evenness with which the folds are depicted place this among the best works of the archaic coroplasts.

The standing figurines are made in the same manner as the seated ones. The simplest is a hand-made columnar figure (A-F 172, Fig. 11, b) continuing the primitive type, with a moulded head of the crude type already mentioned as its only careful detail. The rudimentary arms curve forward from the flat breast, but the ends of these arms are bent back, perhaps to indicate closed hands. The color, well preserved, shows yellow on the crown, earrings, pendants from the red necklace, and two broad stripes across the stem. Red is employed to indicate the ears, the double chain of the necklace, and pendants from a second necklace the chain of which is black. It also appears on the cheeks, lips, a broad stripe on the stem between the yellow ones, and on two narrow vertical stripes running down the sides and bounding the decoration on the front. Because the thin arms are unbroken, it seems quite plausible that this figure was dedicated in the sanctuary, and did not like the majority come from the Acropolis.

The most numerous group, of which we have some thirteen fragments, show a female figure standing, the slightly modelled left arm at the side, and the right arm drawn up under the breast and holding some object in the hand (cf. A-F 219, Fig. 11, a).<sup>2</sup> The himation, draped over the right shoulder and under the left arm, falls down in two long ends on either side. The breasts and shins are indicated under the drapery, and a small fold from the fullness of the chiton falls out over the edge of the himation by the left arm. Since most of the details were left for the painter, only the main masses are, as a rule, represented, including the heavy upper border of the himation. In one example<sup>3</sup> this border is double, and in several others the folds on the left side of the himation are lightly incised.

Another class (A-F 314, Fig. 11, c)<sup>4</sup> presents a rather different arrangement of the drapery, for the himation is closely gathered under the right arm, and, forming an even

<sup>1</sup> A-F 217, Fig. 10, f, has a single red stripe running down the centre of the chiton; and the edges of the throne are painted solid red. A-F 216 shows the palmette ornamentation on the wing of a throne admirably preserved. A F 317, Fig. 10, b, the only one of this type of which no important parts are missing, seems to have been entirely covered with red; it is peculiar in that the throne was modelled without wings, and consequently may belong to a slightly later date.

<sup>2</sup> Winter, *op. cit.*, I, p. 44, 4.

<sup>3</sup> A-F 323.

<sup>4</sup> Winter, *op. cit.*, I, p. 46, 2.

curve across the lower abdomen, is fastened on the left shoulder. A simple moulded strip indicates the *paraphe* falling to the feet; and the arms are either extended forward from the elbows<sup>1</sup> or raised from the shoulders.<sup>2</sup>



Fig. 11

On occasion the figure becomes more slender, the outlines of the legs better indicated, and the *paraphe* articulated into three folds (cf. A-F 212, Fig. 11, d).<sup>3</sup> More detailed drapery appears in a rounder figure (A-F 194, Fig. 11, e) in which the chiton is arranged

<sup>1</sup> Cf. also A-F 4, A-F 215.

<sup>2</sup> A-F 131; cf. Winter, *op. cit.*, I, p. 46, 3.

<sup>3</sup> Winter, *op. cit.*, I, p. 47, 6.

in a series of flat, vertical folds with a broader one down the centre. The left arm is curved along the line of the overfall, and the hand holds a bird.<sup>1</sup> A single individual type (A-F 509, Fig. 11, f) omits all outline of dress, save only the long ends of the himation on either side. Both arms extended forward from the elbows, and the legs are indicated beneath the chiton with unusual clarity, such detail as the narrowing at the knees being skillfully rendered.

Of sixteen fragments of feet resting on bases, most, if not all, belong to seated figurines. Two of these show a single, and a pair, of steps under the footstool,<sup>2</sup> and another has a curved outline.<sup>3</sup>

### THE LATER PERIODS

The remaining epochs of Hellenic and Roman production are but sparsely represented. From the first half of the fifth century a fine head (A-F 248, Fig. 12, b) shows the abolition of *stephane* and elaborate, curling coiffure. The hair, divided in the centre into two soft, simple masses, frames the upper part of the face with an agreeable projection. The eyes and mouth are smaller; the archaic smile has become straighter; and the modelling of the cheeks, while not elaborate, is more detailed and accurate. Similar qualities appear in another head (A-F 250, Fig. 12, a); but here the features, though coarser, are somewhat later in style. The eye is better rendered, the mouth quite straight with a short upper lip, and the chin prominent and full. The hair is contained in a kerchief, and the whole head originally was painted a bright pink. The under side of the neck seems to have been roughly finished; there are no certain traces of breakage; and one is tempted to believe that the head was never set on a figure at all, but was either left thus or perhaps was set on a small round base.<sup>4</sup> An extraordinary exaggeration of this type of headdress appears in a third head (A-F 113, Fig. 12, c). The features are broad and carefully worked, and the hair falls in easy, flowing waves from a part in the centre. It is painstakingly represented, too, between the edges of the kerchief on top of the incredibly long knot at the back.

The heads just described are all solid. A single example, which may belong to the fifth century, though the modelling in general seems rather to point to the early part of the fourth, was thinly moulded and hollow (A-F 116, Fig. 12, d). The softer sculptural forms have not yet lost breadth and dignity, and the hair is treated as a solid mass over the forehead.

A seated lady (A-F 161, Fig. 12, f) represents a later version of the common archaic type. The whole figure is moulded hollow; the *stephane* has given place to a veil falling

<sup>1</sup> *Ibid.*, p. 58, 5.

<sup>2</sup> A-F 197, A F 196.

<sup>3</sup> A-F 409.

<sup>4</sup> Winter, *op. cit.*, I, p. 256, 1. Similar is A F 251, though the workmanship is poorer and the neck is broken off too short to determine whether or not it was attached to a figure.



to the shoulders; and the wings of the throne have disappeared. A fragment of a standing female figure (A-F 209, Fig. 12, e)<sup>1</sup> has the right hand curved under the breast, and is



Fig. 12

merely a continuation of the archaic type with slight modification in modelling. An interesting fragment of a large mask (A-F 96, Fig. 12, g) possibly represents a satyr,

<sup>1</sup> *Ibid.*, I, p. 61, 3.

and may thus have been connected with the Sanctuary of Eros and Aphrodite.<sup>1</sup> The strongly arched lines above the eyes, the shape of the eyes themselves, and the short, pointed nose have their closest sculptural parallels in the centaurs from the west pediment



Fig. 13

of the Temple of Zeus at Olympia and in the metopes from the Parthenon; consequently a date about the middle of the fifth century is indicated.

None of the figurines may with certainty be placed in the fourth century. An excellent little head of a youth (A-F 208, Fig. 13, b) with full modelling about the brows and sharply punctuated short hair might belong either to the end of the fourth

<sup>1</sup> A-F 145 is a smaller fragment of a similar mask.

or the beginning of the third century, the technique of the hair and the small scale inclining one to prefer the former date. Conversely, a beautiful head of a woman in the "Praxitelean" manner (A-F 288, Fig. 13, a) stylistically belongs to the fourth century,



Fig. 14

but because of its size should perhaps be placed in the third. A feminine head (A-F 510, Fig. 13, c) covered with a mantle which is drawn over the chin is of paler clay than the others with a smoother, soapy surface. The two knots of hair over the forehead, while they occur in the fourth century, are more common in the third. Very creditable modelling is to be seen in a fragment of drapery covering the hips and body of a woman (A-F 10, Fig. 13, d). The folds are freely rendered; and the bright blue paint



is extensively preserved. The transparency and the vigorous plastic effect of the twists of drapery seem to belong to the third century.

A number of figurines were found resembling the types represented in the deposit from the sanctuary.<sup>1</sup> In keeping with the small boys playing the double flute from the deposit are two which reproduce youthful(?) musicians, one beating a red cymbal (A-F 273, Fig. 14, a), the other playing a lyre (A-F 162, Fig. 14, b). A very small figurine of a seated woman wrapped in a mantle (A-F 135, Fig. 14, c) is quite unbroken. A boy with his right hand drawn up on his chest below an enveloping mantle (A-F 290, Fig. 14, d) retains traces of pink on the face and red in the hair. These and other similar pieces were undoubtedly dedicated in the sanctuary itself, or at the numerous small altars in the surrounding area. The date, early in the second century, agrees with the hard white paint which replaces the white slip,<sup>2</sup> and with the accomplished style of the figurines.

Probably from the first century B.C. comes a series of unrelated heads. An archaistic note is struck by one (A-F 205, Fig. 15, a) which is curiously broken diagonally downward on either side from the root of the nose. The sweetness of the smile, and the unusual softness still to be seen in the remnants of the eyes, present an impressionistic technique not unlike that of Rodin. A small head of an Eros with deeply punched hair still retaining traces of red (A-F 269, Fig. 15, b) seems from the hard surface of the thin brown slip of clay and the vigorous modelling to be an importation from Myrina or some other related site in Asia Minor. A larger fragmentary head is worked in a truly sculptural style (A-F 261, Fig. 15, c). The modelling is excellent and shows a sparing though effective use of the stylus in small details. While the closest analogies in marble are to be found in works of the second century,<sup>3</sup> the peculiarly hard smooth surface seems perhaps to indicate a later period. A bearded head wearing a peaked cap seems to belong to the late Hellenistic or early Roman eras (A-F 99, Fig. 15, d). The type is difficult of identification; but the good modelling, smoothed down to a condition of indistinctness, seems best to suit this epoch. A far more common type is seen in a large head wearing a wreath (A-F 134, Fig. 15, e). Though the nose is destroyed and consequently the effect of the whole much damaged, the workmanship is accomplished; and the figurine belongs either to the second half of the second, or the early part of the first century.

One of the most complete figurines in the collection represents a standing female figure with uplifted right forearm (A-F 133, Fig. 15, f). The pose is reminiscent of the Athene Parthenos; but the left hand holds a fold of drapery, a *polos* crowns the head, the drapery is completely different. Strong indications of conscious archaism appear in

<sup>1</sup> Broneer, *Hesperia*, II, 3, 1933, p. 334.

<sup>2</sup> A-F 135 lacks the painted surface, and the clay is certainly Attic.

<sup>3</sup> The broad and rather expressionless style bears definite similarity to the heads of Demeter and Artemis from Lykosura.

the edges of the garment, and these seem to give the decisive evidence in favor of a date in the first century B.C.

Thoroughly Roman are a fragmentary bear (A-F 235, Fig. 15, g), moulded thinly with hard, stippled surface; and a small head of execrable workmanship (A-F 92,



Fig. 15

Fig. 15, h). The technique of the former is reminiscent of decorative marble carving from the reign of Hadrian, and the texture and surface of the clay seem to suit the second century A.D. The head is a common fourth century type found in considerable numbers in Athens.<sup>1</sup>

<sup>1</sup> A recent study of this type has been made by Miss Burr in *Hesperia*, II, 2, 1933, pp. 191 ff.

These figurines form an interesting series of documents, both for the widely separated periods of occupation of the North Slope, and for the succession of styles which followed one another in the development and decline of civilization on the Acropolis. Though few of the figurines are sufficiently well preserved to merit aesthetic consideration, they are, nevertheless, fresh material for the study of Athenian terracottas.

CHARLES H. MORGAN II



## THE POTTERY FROM THE NORTH SLOPE OF THE ACROPOLIS

The pottery in question is the harvest of four seasons of excavation on the North Slope of the Acropolis.<sup>1</sup> Most of it is black-figured and red-figured ware. As the prehistoric pottery has already been described in some detail by Mr. Broneer,<sup>2</sup> nothing of earlier period than Geometric will be included here. At the end of the series the Hellenistic ware really closes the occupation of the site as far as anything of ceramic interest is concerned; the Roman is too scanty and too unimportant to merit inclusion.<sup>3</sup>

The custom of dropping τὰ παλαιά over the convenient edge of the Acropolis has been well established by centuries of precedent, to mention no other instances than the clearing of the citadel by the Athenians after the departure of the Persians<sup>4</sup> and the further clearing of the hill by modern excavators.<sup>5</sup> What wonder, then, that the newly-found pottery fragments are related to pieces discovered on the Acropolis during the last hundred years? Ten North Slope fragments join vases from the Acropolis and

<sup>1</sup> 1931–1934. Reports: Broneer, *Hesperia*, I, 1932, pp. 31 ff.; II, 1933, pp. 329 ff.

First and foremost of all I must thank Dr. Broneer for the opportunity of describing the fragments, for his generous and helpful attitude throughout the course of this catalogue, and for several useful criticisms of the text; the authorities of the National Museum at Athens, and in especial Mrs. Semni Karousou and Mr. Theophanides, for their hospitality and kindness during the process of matching the sherds with the fragments from the Acropolis, and for their permission to photograph certain hitherto unphotographed Acropolis pieces; the American School of Classical Studies for providing the photographs for the article; Mr. R. Stillwell, the Director of the School, for reading the proofs; and Mr. H. Wagner of the German Archaeological Institute for taking great pains with the arrangement and photography of the fragments. I am especially grateful to Mr. J. D. Beazley for reading the text and saving me from several bad mistakes.

To the following are due many and sincere thanks for their very helpful suggestions: Mrs. J. D. Beazley, Mrs. S. Karousou, Mr. K. Rhomaïos, Mr. M. P. Vlasto, Miss G. M. A. Richter, Mrs. H. T. Wade-Gery, and many members of the German and American Archaeological Schools at Athens. Dr. H. Diepolder kindly sent me photographs of two amphorae in Munich.

Finally I should like to express my indebtedness in general to those who by their kindness in offering facilities for library work have made easier the task of writing the paper and in particular to Dr. M. I. Rostovtzeff of Yale University and Dr. L. D. Caskey of the Museum of Fine Arts at Boston.

<sup>2</sup> *Hesperia*, I, 1932, pp. 35 f. and p. 41; II, 1933, pp. 356–372.

<sup>3</sup> Of course it has not been possible or desirable to publish all the fragments. The published pieces and other inventoried but inferior fragments are now housed in the National Museum at Athens, near the pottery from the Acropolis. Most of the complete pots are with other finds from the North Slope in a storeroom on the edge of the American excavations of the Athenian Agora.

<sup>4</sup> Here and there, especially at the eastern end of the excavation, one comes on pockets of what might be considered unadulterated “Perserschutt.” In general, however, the layers lie in diagonal formation as weather, the steepness of the slope, and modern pits have disposed them.

<sup>5</sup> Accounts of the excavations on the Acropolis in Graef-Langlotz, I, pp. XIX ff. (Wolters) and *ibid.*, II, pp. V ff. (Langlotz). A more recent summary is found in Dinsmoor, *A.J.A.*, XXXVIII, 1934, pp. 416 ff.

nineteen other fragments, although not actually contiguous, quite certainly come from Acropolis pots. The first two parts of the paper are therefore in the form of a direct supplement to the great publication of the Acropolis pottery by Graef and Langlotz,<sup>1</sup> but since there is no real reason to deny the greater part of the remaining fragments from the North Slope equal claim to an Acropolis origin, the last part also follows Graef's general arrangement.

In a paper of this sort there can be no "conclusions." Numerically, the black-figured ware preponderates, the Geometric is almost non-existent. This was also the case on the Acropolis, but to draw inferences other than of the most general kind from such statistics would be most rash. Several of the pieces are grey from smoke, but not all from smoke of the same fire<sup>2</sup> and the burning cannot be laid entirely to the Persian destruction.

If details on matters such as glaze, fabric, colour, or technique seem wearisome and pedantic, they still have their proper and useful place. The aim naturally has been to subordinate them as much as possible. The Acropolis numbers are given in square brackets (the whole number in the titles of the first two sections; elsewhere when they are not accompanied by the word "Acropolis"); the inventory numbers from the North Slope are given in normal parentheses. Earlier bibliography of the Acropolis pieces may be sought in the Acropolis publication under the page indicated here; only new references to these vases will be mentioned in our account of the new fragments.

## FRAGMENTS JOINING VASES FROM THE ACROPOLIS

### BLACK-FIGURED

1. [Acropolis I 610 *a-h*] (A-P 323) Fragment of dinos. First zone, marriage procession; second komos; third, animals. (Fig. 1)

Acropolis fragments: Graef-Langlotz, I, p. 71. (*a-e*: Fig. 1)

New fragment: Th., 0.005 m.

Fragment from the side. The clay is quite red; good black glaze on the interior. Incised outlines: the reins, the mane and the back of the second horse, part of the mane of the first, the upper end of the pole (a double incision). The manes are red; the line of dots along the harness white.

The arrangement in the photograph does not represent the original design of the vase, but is intended merely to suggest the composition of the three zones. With the new fragment we now have part of two of the heads of the horses, the end of the chariot pole, the lines of the reins, and a bit of the backs of the horses of the quadriga of fragment *a* in the top zone. For the drawing of the horses' heads and the incision of the reins and pole, compare them with those on a krater from the Acropolis, 627 (*a* and *e*,

<sup>1</sup> Graef and Langlotz, *Die antiken Vasen von der Akropolis zu Athen* (2 vols. text and 2 vols. plates), 1909–1933. Graef wrote the text of vol. I through no. 2166. Langlotz completed vol. I and wrote vol. II.

<sup>2</sup> i.e., of earlier and later ones. Miniature black glazed vases are found with traces of fire.

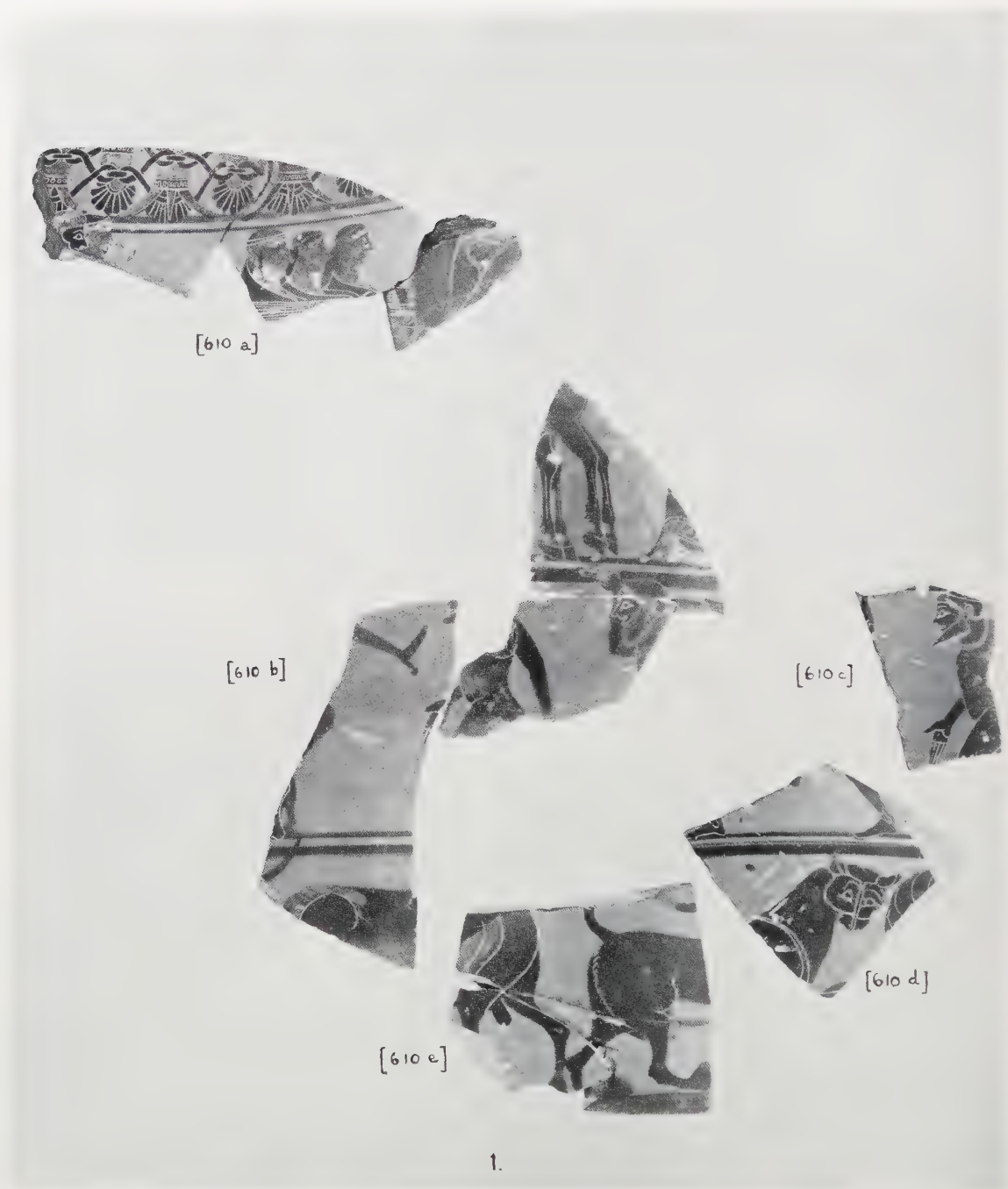


Fig. 1



Graef, I, pl. 39). Compare also the legs of the horses on Acropolis 610 *b* with those of fragment *a* of [627] (*ibid.*, pl. 39). The feet of the figure on the upper zone of [610 *d*] have the same lower outline as those on the upper zone of fragment *e* of [627], where the incision follows the line of the turned up toe, although on the latter fragment the foot is red and the incision partly covered by the paint. Note here the great resemblance between the legs of the solid battle-chargers of [627] and those of [628], fragment *d* (*ibid.*, pl. 39): the similar shape, the incision of the fetlocks, the clumsy shape of the hoofs. The riders too are very similar, especially their hands.<sup>1</sup>

Fortunately yet another link exists between the three pots: **55** (Fig. 17), not from Acropolis 610, although at first sight it is exactly similar in fabric and colouring. The clay is browner, the thickness slightly greater, the heads on a smaller scale than those of either zone of [610]. The head of the horse is closely related to that on fragment *e* of [627]: shape, ear, eye and brow, the drawing of the mouth, the triangular buckle of the bit are the same. Compare also the heads of the figures behind the horses with the heads of the fragments of [610]: the straight, slightly oblique line of the mouth, the incised profile of the face, the lines of the fringe of the close-cut hair, the position of the ear, the outline of the head against the horizontal band dividing the zones. The eye is not so well done, but on the heads of the riders on fragment *a* of [627] and on *f* and *d* of [628], where the eye also is poorly drawn, and the profile is not incised and the hair is different, the same curious, straight-mouthed but pouting lips and the same jutting chin may be observed. For the drawing of the right shoulder, see **55** and fragment *d* of [628].

To sum up the vases by the painter of Acropolis 627, the best vase of the lot, there are four by his hand:

1. Acropolis 627 (*a* and *e*: Graef, I, pl. 39) Krater. A and B, first zone, quadrigae; second, riders.
2. Acropolis 628 (*d* and *f*: *ibid.*, pl. 39) Krater. A and B, as above.
3. Acropolis 610 (*a-e*: Fig. 1) Dinos. Cf. above, p. 215.
4. **55** (Fig. 17) Dinos? Cf. below, p. 248.

For the stock group of ladies attendant on weddings and other functions of importance, see the François vase,<sup>2</sup> Acropolis 597,<sup>3</sup> Acropolis 630, etc.

*Ca.* 560 B.C. Contemporary with late comast cups for which see Payne, *Necrocorinthia*, p. 344.

## 2. [Acropolis I 759 *a-c*] (C-4-1) Fragment of "amphora." Quadriga in front view. (Fig. 2)

Acropolis fragments: Graef-Langlotz, I, p. 94. Phot. at Germ. Arch. Inst. 247. *a*, pl. 48.

New fragment: Th., 0.009 m.

Fragment from the side. Reddish clay, unglazed on the interior. Traces of burning. The careless strokes of the incision on the tail run over on to the ground.

<sup>1</sup> Acropolis [628 *d*] and [627 *e*].

<sup>2</sup> F. R., pls. 1-2.

<sup>3</sup> Graef-Langlotz, I, pl. 24.

The new fragment shows the tail, the middle of the legs of the second horse from the left, and part of the axle on fragment *b*. Graef has already<sup>1</sup> noticed the likeness of the drawing of this quadriga to that on a vase from the Acropolis (474: Graef-Langlotz, pl. 17) by the painter of the Gorgon dinos in the Louvre,<sup>2</sup> but at the same time he puts [759] in the "developed black-figured style." The incisions, especially those of legs, tail and mane, are of course far coarser and more slipshod, but with the Gorgon dinos at the beginning of the sixth century it is hard to believe [759] later than the end of the first quarter. It is a not too lowly echo of that fine vase [474] and as such may not be put too far from it in time.

First quarter of the sixth century B.C.

3. [Acropolis I 812 *a-c*] (*a*: A-P 12; *b*: E-8-3) Two fragments of hydria. On the shoulder, a warrior; on the side, a race? (Fig. 2)

Acropolis fragments: Graef-Langlotz, I, pl. 49 and pp. 98-99.

Two new fragments: *a* joins fragments *a* and *c* of [812], *b* joins fragment *b* of the Acropolis fragments. Th. of shoulder, 0.005 m. Th. of side, 0.004 m.

Red clay; excellent glaze. The outlines incised, except for those of the legs of the warrior on the shoulder. Brilliant red is used on the shoulder of the vase for the heart of the palmette, the calyx of the lotus, the greaves of the warrior; on the side for the rings and one leg of the tripod, on the wreaths around the rings, and for the stripe on the wing of the bird. The outer horse of the group at the left is red with the hoofs unpainted (as on the signed dinos of Lydos in Athens: Acropolis 607, Graef, I, pl. 34). White: the dots round the wreaths on the tripod.

*a* adds part of the shoulder with a vertical band of lotus and palmette punctuating the shoulder picture (of which only the lower part of a warrior remains; the lower end of his spear is visible in the corner) at the left. Below, the top of the tripod and the upper wing of the bird (an eagle?). *b* gives the hindquarters of one of the horses and the forelegs of two more. Thus one or two points in the scene, though not all, may now be cleared up. The parallel lines running vertically downwards from the chain of lotus and palmette on the shoulder divide the scene into two panels. (Cf. the metope composition on a black-figured hydria in the Louvre (F 51), *C.V.*, III H e, pl. 67, 3-6). At the left, under the side handle, of which traces may be seen beside the cauldron of the tripod, is a group of rearing horses, probably part of a quadriga. Between this scene and the one at the right a boy holds up a prize tripod, wreathed. (Another wreathed tripod on a neck amphora in Munich (1471): Gerhard, *A.V.*, pls. CCLVI-CCLVII, 3-4; Jacobsthal, *Ornamente*, pl. 15 a). At the right is the crupper of a horse going to the right. Behind the horse a warrior armed with scaly cuirass, lance and Boeotian shield proceeds in the same direction. Presumably the panel under the left handle is duplicated by a similar one on the opposite side of the vase, and the horse and warrior thus belong to a central metope.<sup>3</sup>

<sup>1</sup> *Op. cit.*, p. 94.

<sup>2</sup> A list of his works in Payne, *Necrocorinthia*, p. 192. [I 474] called a nuptial lebes by Beazley and Payne in *J. H. S.*, XLIX, 1929, p. 262.

<sup>3</sup> Beazley, *B.S.A.*, XXXII, p. 12, no. 2 (painter of Louvre F 51).

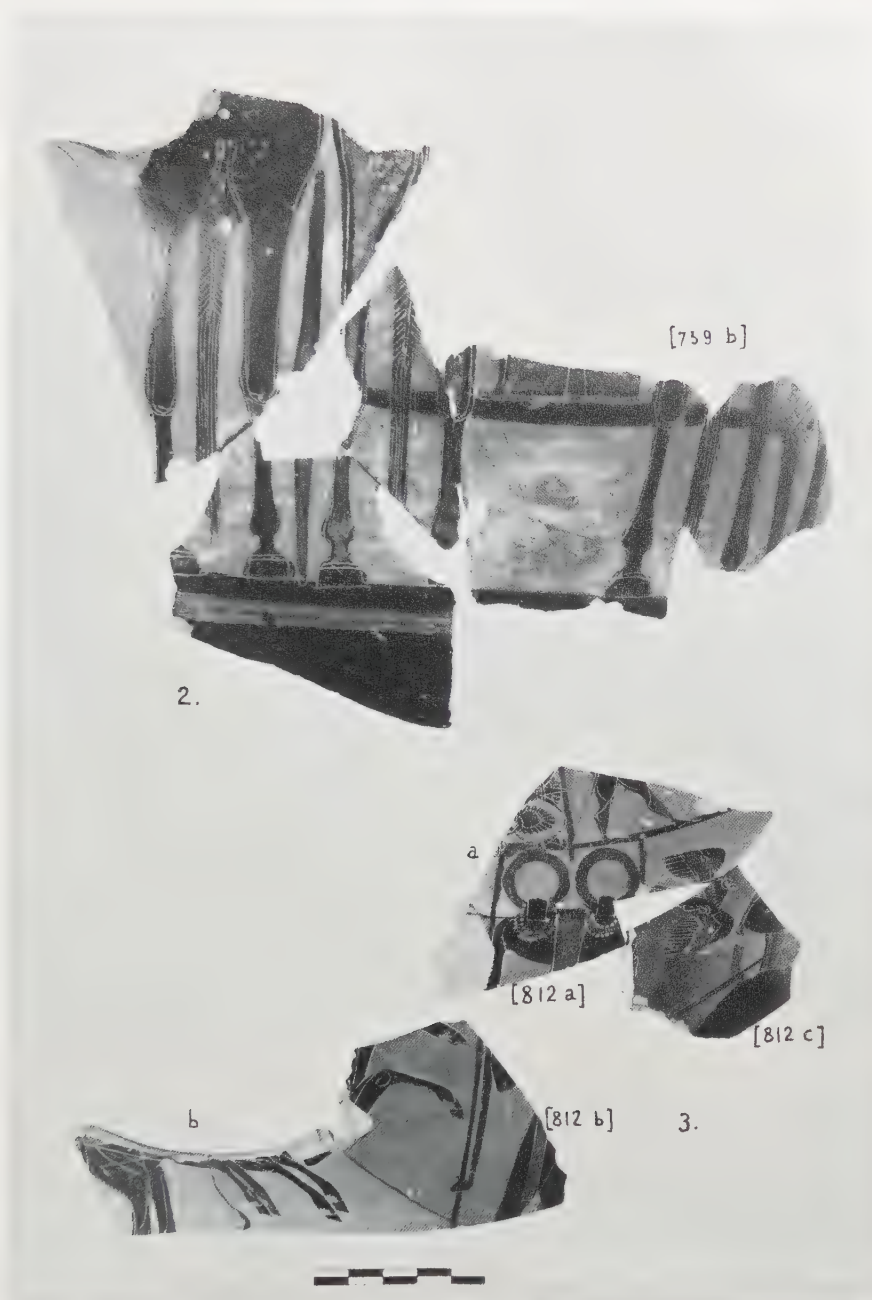


Fig. 2



For the palmette and lotus, cf. Jacobsthal, pl. 19, a-b, an amphora in Providence (13.1479: C. V., pl. 9, 1; *B.S.A.*, XXXII, p. 11, no. 1, by the painter of Louvre F 51).

*Ca.* 560-550 B.C. Of the time of Lydos (see the general type of the bird, the shoulder pattern, the legs of the horses). The gay red paint is like his. The spiral at the joint of the legs is, however, better paralleled on the hind legs of the horses of the kantharos Acropolis 2134, the later *ἀνὶδὸς ποιήσας* fragments (Graef, I, pl. 94).

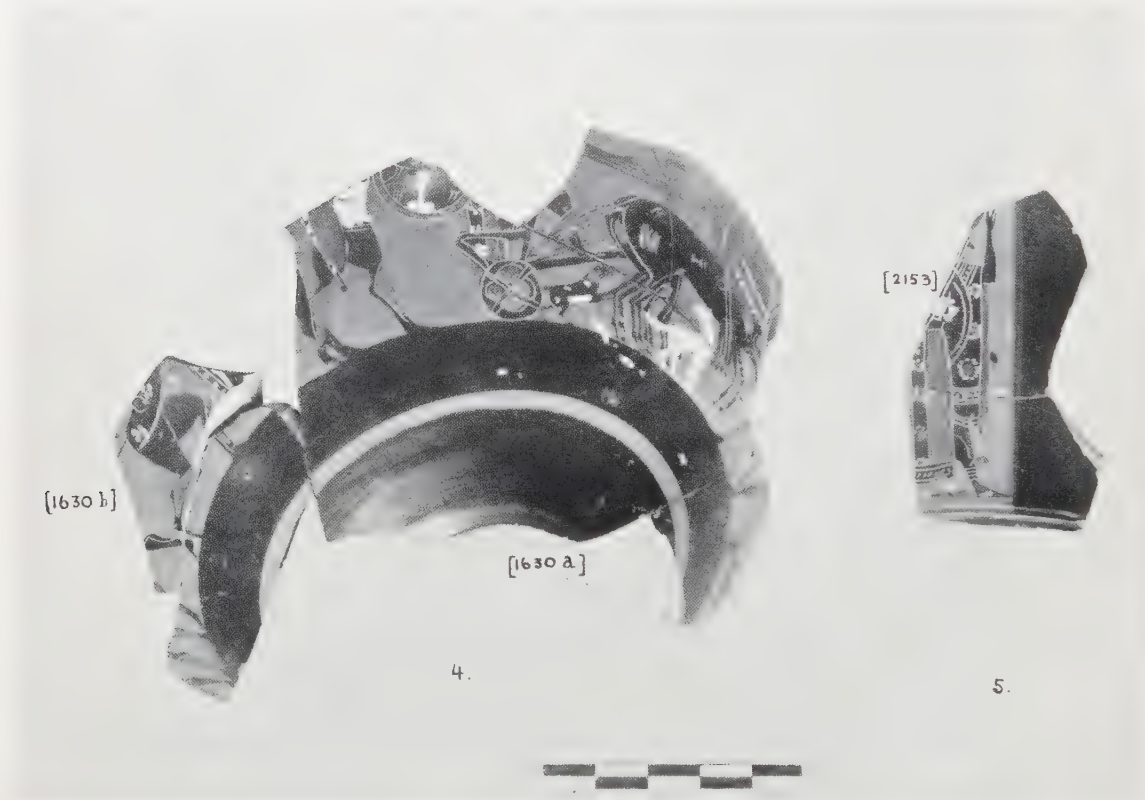


Fig. 3

4. [Acropolis I 1630 a-c] (UG-4-58) Fragment of little master band cup.<sup>1</sup> Combat. (Fig. 3)

Acropolis fragments: Graef-Langlotz, I, pl. 83 and pp. 172-173.

New fragment: Th. at level of reserved band, 0.006 m.; Th. of side, 0.0035 m.

Fragment from the handle zone, with the reserved band below the scene. Excellent glaze. Red: the greaves of the warrior, the hair and the beard of the first figure.

The new piece fits on at the left of fragment *a* of [1630], giving the feet of four warriors and the head of a fallen fifth (at the extreme left). It has thus been possible

<sup>1</sup> Definition in Buehler, F. R., iii, p. 219; Beazley and Payne, *J. H. S.*, 1932, p. 168 and pp. 187 ff.

to ascertain the position of fragment *b* of the Acropolis cup: it forms the upper part of two of our warriors and thus will go at the left of *a* rather than at the right. Fragment *c* of [1630] now has a choice: it can belong either where Graef put it or over the left end of the new fragment. For the use of one red and one black greave, see the second warrior from the right on fragment *a*.

5. [Acropolis 2153] (A-P 261) Fragment of kantharos. Athena and Hermes: the judgment of Paris. (Fig. 3)

Acropolis fragment: Graef-Langlotz, I, p. 217. Phot. Germ. Inst. 57.697.

New piece: Th., 0.004 m.

Part of the slightly concave side and the offset edge of the cul. Excellent glaze. Face, arms and legs not incised. Red: panels of skirt, the centres of the rosettes on Athena's peplos; the lining of Hermes' cloak and the wings of his sandals; the frame at the side of the panel; the ground line; two lines on the interior (one on the side, another at the angle of side and cul). White: the feet of Athena, dots around the rosettes of her gown.

The North Slope fragment forms the lower part of the figures and makes certain the shape of the vase. Graef called it a "becherförmiges Gefäß." The "männliche Figur" now has winged sandals and a staff (caduceus?) and thus is Hermes. For references to kantharoi, early and late, see Beazley and Payne, *J.H.S.*, XLIX, 1929, pp. 258 and 263.

Third quarter of the sixth century B.C.

6. [Acropolis I 2410 *a-b*] (D-5-14) Fragment of plate. Herakles and Kyknos? (Fig. 4)

Acropolis fragments: Graef-Langlotz, I, pl. 97-98, and p. 235; Beazley, *B. S. A.*, 1932, p. 18.

New fragment: Th., 0.015 m.

Mended from two pieces; on the reverse, wide bands flanked by narrow lines. The glaze on the interior has turned red in the firing; outside, it is dark, almost black. White: the dots on the lower edge of the hem and those flanking the spiral design of the skirt. Painted very faintly on the wide ground line: A]NEΘE[KEN.

We now have the tip of the left foot of the first warrior striding to the left and the toes of the left foot of the second warrior behind. The new piece makes it unlikely that there ever were other figures besides the ones now visible in the scene. More of the signature has come to light, but not, alas, the name of the dedicator.

Only three things militate against the attribution of this plate to Lydos. First is the fact that two of the border patterns (the spiral on the chiton and the cross-square design on the chiton of the warrior at the left) are not found in his known work.<sup>1</sup> Second, the double line at the bottom of the greave is without parallel. Third, the incision is at the same time less delicate and surer than that of the signed fragments in Athens or of Acropolis 631 (Graef, I, pl. 39). It has not been possible to compare the plate with other of his work in that respect. Compare, however, the group of Athena and

<sup>1</sup> Richter, *Metrop. Mus. Studies*, IV, p. 175 and fig. 6.

Herakles of [2410] with the same group on the Kolchos oinochoe recently attributed to Lydos by Miss Richter,<sup>1</sup> the drawing of the feet and the knee cap<sup>2</sup> with that on the Athens dinos, the head of Athena with her head on the Kolchos oinochoe. The decorative dress patterns, besides those mentioned above, are common to any of the works of Lydos. The muscle of the right leg of Herakles on fragment *a* is not so common but finds a parallel on the Kolchos jug.<sup>3</sup>

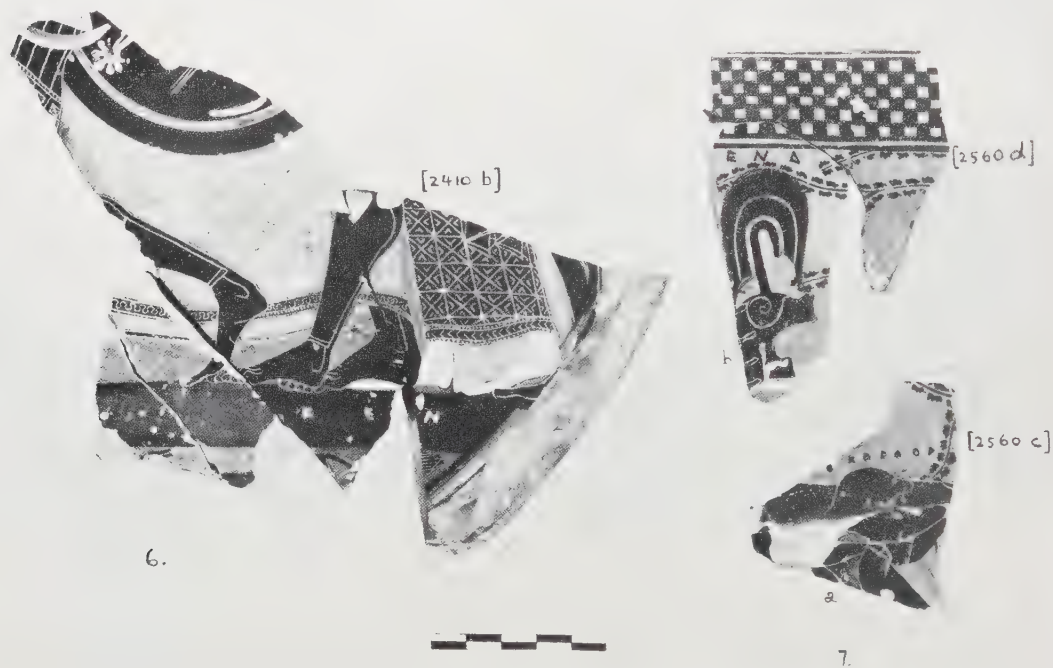


Fig. 4

Mr. Beazley has already assigned the plate: "very near Lydos" (*B.S.A.*, XXXII, 1931-32, p. 18).

*Ca.* 560-550 B.C.

7. [Acropolis I 2560 *a-d*] (A-P 165) Two fragments of plaque. The vintage. (Fig. 4)

Acropolis fragments: Graef-Langlotz, I, pl. 107 and pp. 249-250; Dinsmoor, *A. J. A.*, XXXVIII, 1934, pp. 422, 429, 437.

New pieces: Th., 0.013-0.014 m.

<sup>1</sup> *Ibid.*, p. 169 and pp. 172 ff. See already, however, in Beazley, *Attic Black-Figure*, p. 36, and *J.H.S.*, LI, p. 284.

<sup>2</sup> *Ibid.*, p. 170.

<sup>3</sup> Gerhard, *A.V.*, pls. CXXII-CXXIII.



Rough and unglazed on the back. Good glaze. Incised outlines: on *a*, the top, the eye cavity, the neckguard, and two sides of the cheek-piece of the helmet; on *b*, the skaphai, the lower line of the arm of the boy. Red: *a*, the outline of the crest, that of the frontal and eye cavity of the helmet; *b*, the hair of the man to left. White: *a*, the hand of Athena, the dots on the crest of the helmet. Relief line: *a*, the chequers and the top border, the stem of the vine.

Two additional fragments of the plaque Acropolis 2560. The artist has newly been identified: the Ryecroft painter, after an amphora formerly in the Ryecroft, now in the Spencer-Churchill collection (a list of his works Beazley, *J.H.S.*, LIV, 1934, p. 91). The first fragment gives a small part of the chequered border of fragment *d* and the outstretched hand of Athena holding her helmet. Her identity is certain: at the left are the snakes of her aegis; above is the end of her name: **ENA**. She must be standing or else seated very high up watching the making of the wine. The snakes of her aegis overlap the back of the helmet, which is of the Attic type usual in the work of this painter. The second fragment adds the face of the youth on fragment *c* with its titled nose and amusing chin, the lower part of the youth's basket and most of his left arm, and the ear and the back of the head of another man facing left with a skaphe on his left shoulder.

For the type of shallow basket, cf. Beazley, in a forthcoming number of the *A.J.A.*, where he also gives new readings of the conversational inscriptions. Since the discovery of the North Slope fragment *a*, the "shield" at the left of the fragment of plaque in the Museum of Prehistory in Berlin may indeed be claimed as a shield, not a grape basket. In fact, were the difference in the thicknesses of the two plaques not so great (0.009 m. as against 0.013–0.014 m.), the temptation to connect them with each other would be extreme.

Athena belongs in such bibulous connection only as *Athena Ergane*. Another fragment from the North Slope, **156**, seems to show her in the company of maenads but her head overlaps the handle and, as Mr. Beazley points out, she probably forms part of the scene on the opposite side of the vase. *L'honneur est sauf*.

Ca. 510 B.C.

## RED-FIGURED

### 8. [Acropolis II 769 *a-b*] (A–P 407) Fragment of closed vase. Men and horses. (Fig. 5)

Acropolis fragments: Graef-Langlotz, II, p. 72.

New fragment: Th., 0.007 m.

Fragment of the side; wheel marks on the inside; the interior unglazed. Relief contour: the right side of the horse's leg; his hoof.

The new piece contributes the rest of the foot of the horse on fragment *b* and adds the foot and the lower edge of the cloak of a man proceeding to the right, also the toes of the man at the left. The North Slope fragment is very like fragment *a* of [769] and shows the characteristic brisk folds of the drapery of the Pan painter.

Ca. 470 B.C. Attributed to the Pan painter by Beazley (*Att. Vasenm.*, p. 105, no. 65 and *Pan-Maler*, p. 26, no. 82).



Fig. 5

## OTHER FRAGMENTS FROM ACROPOLIS VASES

## PROTO-ATTIC

9. [Acropolis I 369 *a-b*] (B-7-3) Fragment of lebes. Animals. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 13 and p. 38.

New fragment: Th., 0.016 m.

Fragment of the rim, convex on the exterior with a triangular projection on the inner edge. Buff clay; dull black to brown glaze. A reddish brown stripe runs around the interior under the moulding. The top of the rim has the same glaze; otherwise the inside is reserved.

The tail and the rump of a feline right; above, three hanging spirals. The rim of the bowl is unusual, especially the combination of the outer, convex curve with the inner projection of the lip. The hindquarters of the animal belong to neither of the animals preserved.

Orientalizing style (675-640 B.C.). Cf. Burr, *Hesperia*, II, 1933, p. 627.

## VOURVA AND RELATED FABRICS

10. [Acropolis I 467 and I 538] (A-P 22 and A-P 31) Fragment of lid. Above, women; below, animals; on the rim, geese feeding. (Fig. 6)

Acropolis fragments: [467]: Graef-Langlotz, I, pl. 16 and p. 50; [538]: *ibid.*, p. 58. Phot. Germ. Inst. 95.

New fragment: Th. of side, 0.007 m.

Part of the side and rim; mended from two pieces. Bright reddish clay; dark glaze. The outlines and the dots of the women's cloaks incised, also the foreline of the breasts of the animals. Red used for the cloaks, the fillets, and for alternate stripes of the skirts; for the foreheads, necks, and shoulder markings of the animals; for the breasts and for alternate feathers on the wings of the geese; for the hearts and alternate petals of the palmettes; for alternate petals of the rosettes. The lines dividing the zones are red. The inside of the vase is very smooth.

A fragment of the side and two other fragments of the offset rim were published separately by Graef, [467] as a piece of the shoulder of a vase (an amphora?) of unknown fabric and [538] as a fragment from a lid associated with Vourva fragments. Now, with the new fragment joining parts of both "vases," it becomes evident what [467] is. It also must be Attic and Vourva. Attic clay is often micaceous. The type of the palmette originally derives from Corinth, but so do many other elements of early Attic art. There are other fragments of similar palmettes: one is mentioned by Graef: Acropolis 564 (Graef-Langlotz, pl. 18, and p. 61; "unattisch," "the filling ornament to be paralleled in Corinthian ware"). Acropolis 521 (*ibid.*, p. 57, Phot. Germ. Inst. 92) is not unlike, and the lotuses of this piece were likened to "Tyrrhenian" lotuses by Graef. Graef himself has given the closest parallel: Athens 915 (C.C. 654, p. 192 f.).

For the geese and cloaks, compare a loutrophoros fragment, Acropolis 1156, I, pl. 68 and for a similar lid in the Acropolis collection but with a different moulding, cf. [537] (Graef-Langlotz, I, p. 58, Phot. Germ. Inst. 95; "late Vourva").

Early second quarter of the sixth century B.C.

11. [Acropolis I 485 *a-f*] (A-P 533) Fragment of the large conical foot of a vase. Lions, snake. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, p. 53, Phot. Germ. Inst. 267.

New fragment: Th., 0.013 m.

Grey clay, burnt. Unglazed on the inside. Black glaze.

Too little of the new piece is left to make it possible to say definitely where in the vase this sherd belonged. It is not marked with scales; otherwise the shape and the incisions would very well agree with the drawing of the snake.

Early sixth century B.C.

12. [Acropolis I 519 *a-e*] (H-4-40) Fragment of plate decorated and ridged on both sides. Animals. (Fig. 6)

Acropolis fragments: *a-e*, Graef-Langlotz, I, pl. 19; *a*, *ibid.*, pl. 20; Payne, *Necroc.*, p. 344.

New fragment: Width of ridges, 0.015 m.

Fragment from the ridged bottom; the upper part broken away. Very light buff clay; brown to black glaze. Red: the haunch markings of the second animal; the ridges; alternate dots of the rosettes.



The piece comes from the outer zone of the under side of the plate, which has double ridges, narrow and wide, on the bottom, and a single ridge at the outer edge of the inside. The ridges on the North Slope fragments are double and narrow; besides, the animals are above them. Almost nothing of the decoration of the outer zone is preserved (a siren to left, the wing of another siren again to left, and a lion); our fragment shows the hind legs of two felines marching in opposite directions. The peculiar combination of rings and of rosettes of connected dots is characteristic of this painter.

Other plates of similar type, Acropolis fragments 520-525 (Graef-Langlotz, I, p. 57, also two unnumbered sherds).

Early sixth century B.C. (Payne, *op. cit.*, p. 344).

#### GROUP OF THE FRANÇOIS VASE

13. [Acropolis I 590 *a-e*] Museum number: 15466. Fragment of dinos. Funeral games of Pelias.

Acropolis fragments: Graef-Langlotz, I, pl. 27, and p. 64 f.; Payne, *op. cit.*, p. 344.

New fragment: Broneer, *Hesperia*, II, 1933, pp. 340-341, fig. 12.

Th. above, 0.008 m.; Th. below, 0.011 m.

Fragment from the side, unglazed on the interior. Red: face and neck of the man at the left, face of the man at the right; alternate tongues above. White: face and flesh of woman (now disappeared).

Mr. Broneer has already suggested that the man and woman at the left side of the new fragment are wrestling and therefore are Peleus and Atalanta, who are known to have had a contest at the games held in honour of Pelias. The more normal position may be seen on a Chalkidian amphora in Munich (Furtwängler-Reichhold, pl. 31), where Peleus and Atalanta face each other and each grasps the other by the wrist. But the hold of the contestants on the new fragment, although less well-known, is a recognized one, known as the "hold for the cross-buttock" (cf. N. Gardiner, *Athletics of the Ancient World*, pp. 189-190 and fig. to no. 161, an Attic red-figured kylix of *ca.* 420 B.C. in the Villa Giulia). Peleus' right hand grasps her left, while presumably her right is engaged in pushing against his bent right elbow. Although legend says that Atalanta won, at the moment Peleus distinctly has the advantage.

Since Atalanta, therefore, is already present, the woman between the two men on fragment *c* of [590] must find some other name (Alcestis?). As regards the two men at the right of the new fragment, Kelainos may perhaps be preferred to Kelaineus; the name of an eponymous hero to the epithet of a god; Damas and Kelainos as far as we know have but one thing in common: their place in legend as eponymous heroes. Although our sources are late (Broneer, *op. cit.*, p. 341)<sup>1</sup> they still may echo earlier tradition.

Mr. Broneer has also remarked on the close connection of the style of the North Slope fragment with that of a Corinthian fragment from the trench of Athena Chalinitis at

<sup>1</sup> Strabo, XII, 579 cas.



Fig. 6

Corinth.<sup>1</sup> Perhaps an even better parallel is a Corinthian krater in the Vatican (Albizzati, II, n. 126, pls. 10–11; Guarducci, *Ath. Mitt.*, 1928, p. 57, no. 6, Beil. XX, 4, 5). The women's heads are different, but the "diademed" forelocks of the men, the faces, the knots of the hair at the back, the spirals on the chests, bear a really extraordinary likeness to those of [590]. The funeral games of Pelias are represented on the chest of Kypselos<sup>2</sup> and on the reverse of the Amphiaraios krater in Berlin (F. R., pl. 121), this last to be dated in about the same time as [590] or a little later. Both parallels are of course from Corinth.

As in many vases of the first third of the sixth century the Corinthian inspiration of [590] is therefore obvious, but the vase is strictly Attic. The clay and glaze, as well as certain peculiarities of the style, could be nothing else. The alphabet of the inscriptions shows the curious hodge-podge of an Attic artist's mind at this time of Corinthian prestige. Instead of the usual three barred sigma the four barred sigma is used in a form rather like the Corinthian iota, except in the name of Amphiaraios, where the letter resembles the Corinthian form.<sup>3</sup> The koppa in PHOK- is strange to the Attic alphabet, the beta is very angular for an ordinary Attic form,—more like the Corinthian epsilon. The inscriptions on "Tyrrhenian" vases bear witness to similar confusions in the second quarter of the century. However, see the four barred sigma on the Nessos amphora.

The confusion resembles nothing so much as that which holds complete sway in the inscriptions of a dinos in the Louvre (E 875: *C.V.A.*, III H d, pls. 18, 2–3, 19 and 20, and Kretschmer, p. 101) where  $\text{IV}\varphi\text{O}\varsigma$  and  $\varphi\text{OPAX}\varsigma$  accompany  $\text{ANTEPEA}\xi$  and  $\text{TO}\xi\text{XO}\phi\text{VE}$ .

*Ca.* 575–570 B.C. Time of Sophilos (Payne, p. 344).

14. [Acropolis I 597 a–e] (A–P 257) Fragment of kotyle. A, Birth of Athena; B, Greeks and Amazons. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 24, and p. 66 f.; Beazley, *Attic Black Figure*, p. 16, no. 2; Dinsmoor, *A. J. A.*, XXXVIII, 1934, p. 426 (Acropolis 597 c and e).

New piece: Th., 0.007 m.

Part of the nearly straight side. Three lines below the scene. The glaze on the interior is red from stacking in the firing; on the outside it has turned a greenish brown. Red: the cloak.

The fragment represents the lower part of a male figure naked but for a chlamys and walking or dancing toward the right. At the top appear the lower points of his cloak; at the right the end of the fold over his arm. From the fabric and from the drawing of the cloak and legs, the piece must come from [597], a skyphos surely by

<sup>1</sup> Shear, *A. J. A.*, 1926, p. 448, fig. 3.

<sup>2</sup> von Massow, *Ath. Mitt.*, XLI, 1916, pp. 1–117.

<sup>3</sup> But see  $\text{TO}\xi\text{XO}\phi\text{VE}$  on a dinos in the Louvre (E 875: *C.V.*, III H d, pls. 18, 2–3, 19 and 20, and Kretschmer, p. 101). According to Mr. Beazley others of the inscriptions of this vase are modern, but not this one. He reminds me at the same time of the four barred sigma on the Nessos vase.



Klitias (cf. Beazley, *op. cit.*, p. 16, no. 2, where he gives a list of his other works). The figure belongs to the side with the birth of Athena.<sup>1</sup>

*C.*a. 560 B.C.

## DEVELOPED BLACK FIGURE STYLE .

15. [Acropolis I 611 *a-f*] (A-P 67) Fragment of kantharos. A, Harnessing of the horses of Achilles. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 36, and p. 71 f. Recent references to Nearchos: Richter, *A. J. A.*, 1932, pp. 272-275; Beazley, *J. H. S.*, 52, 1932, p. 201 and p. 176; *B. S. A.*, 1932, appendix on p. 21; Payne, *NC.*, pp. 344 and 346.

New fragment: Th., 0.009-0.01 m.

Part of the side. The clay has been burnt so that the glaze on the interior is dull black and on the exterior a grey brown. The red is a dull purple in hue. One of the horses red, another white.

The piece evidently once formed part of a quadriga scene. At the right is part of a chariot wheel; behind, the leg of a white horse; also behind, three other legs to the left. In the left foreground is still another leg, a red one, on either side of which hang three looped and bound tails. Looped and ornamental tails are found on the signed dinos of Lydos in Athens, and both Nearchos and Lydos use a similar arrangement as a hair dress: on one of the two signed kantharoi of Nearchos in Athens (Acropolis I 612: Graef-Langlotz, I, pl. 36) Hermes has bound his hair in this way.

From its condition, its fabric, and its general dimensions the North Slope fragment must belong to the Achilles vase of Nearchos. But for the fact that two of the horses on A are black and two white, the new piece should form part of the chariot of Achilles. The white leg is behind the others as the white horse is being led up last. The car of the chariot would have been at the right. As it is, the fragment must provisionally be placed in a similar place in a similar scene on the other side of the kantharos.

*C.*a. 560-550 B.C.

16. [Acropolis I 674 *a-d*] (A-P 296) Fragment of krater? Sacrifice. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 43 and p. 83.

New piece: Th., 0.009 m.

Fragment from near the shoulder of the vase. The piece has been burnt; the glaze is a little thin on the interior. Incised outlines: the right arm, the beard, the lower side of the left arm. The man's beard is red; the dotted pattern on his himation white.

The upper forepart of the man is preserved, showing that he was naked except for a cloak which left his right shoulder free. The lower part of his bearded face appears behind the raised right arm with which he is holding something (a wineskin? an amphora?

<sup>1</sup> For the subject, Schneider, *Geburt der Athena*, Wien, 1880; Pauly-Wissowa, II, p. 2011. Cf. Philostr., *Imagines*, 2, 27, where all the divinities are bidden to be present.

a skaphe?) on his left shoulder. Traces of a vertical object, a staff or the stem of an olive branch, in his left hand. In the field at the right, in letters of the same size as those of the inscription on fragment *b* of the Acropolis vase:  $\text{O}\Lambda\text{T}\Sigma\text{Y}$ .

With the addition of this new fragment the scene on [674] may be somewhat changed. The five folds of the cloak of the bearded man agree rather better with the five of fragment *a* than the four of fragment *b*. In any case, at least four figures are in procession to the right.

Last quarter of the sixth century B.C.

- 17.** [Acropolis I 711] (A-P 409) Fragment of volute krater. On the rim, animals fighting. (Fig. 6)

Acropolis fragment: Graef-Langlotz, I, pl. 44 and p. 87.

New piece: Th., 0.011 m.; Width of rim, 0.014 m.

Fragment of the nearly straight rim with the outer edge curving slightly outwards (not offset) at the top. Rays on the upper surface; a reserved line around the inner edge of the rim. Reddish clay; good black glaze inside, browner outside. Save for those of the tail of the panther, all the outlines are incised. Red for the stripe on the haunch of the bull.

This fragment shows a panther attacking a bull (the head and most of the tail of the panther are gone; only the back of the bull is preserved). At the left, the tail of a second feline. The Acropolis fragment gives the lower edge of the band. There are several similar pieces among the sherds from the Acropolis, rims of vases of the type of the François vase (Beazley).

*Ca.* 560–550 B.C.

- 18.** [Acropolis I 733] (A-P 78) Fragment of hydria. On the shoulder, a chariot race. (Fig. 6)

Acropolis fragment: Graef-Langlotz, I, pl. 48 and p. 91.

New piece: Th., *ca.* 0.007–0.008 m.

Fragment of the shoulder and of the raised ring between shoulder and neck. The neck is decorated with "R. F. ribbon" pattern edged with relief line. The glaze is good. Red for the manes of the horses and for the fleur-de-lys on the breast straps. White for the chiton of the charioteer.

On the fragment from the North Slope may be seen part of the horses of one of the quadrigae. Of the charioteer nothing remains but the tip of his goad. Behind the horses are the head and shoulders of a man in a chiton to right. The fragment comes from the shoulder at the right of the Acropolis fragment. The goad of the piece from the North Slope belongs to the charioteer at the right of the turning-post and the figure behind the horses is the charioteer of the team leading on the right. In this way there are two teams on either side of the pillar.

The ornament on the ring above the shoulder has a long history in the sixth and fifth centuries. It seems to have occurred in its Attic form for the first time in the sixties of the sixth century and to have continued well down toward the end of the

fifth. The "early Boeotian" aryballos in Boston (13.106: Fairbanks, no. 357, p. 184, pl. LI)<sup>1</sup> is Attic and hardly older than 550 B.C. Popular with Nikosthenes, and on the "Droop" cups, the pattern yet is essentially a red-figured one and usually edged with relief line (although not before the middle of the sixth century). For an early example of the pattern, see 116 (Fig. 19). It may have a predecessor in Corinth, *C. V. Oxford*, III c, pl. 3, 11, "early sixth century."

Last quarter of the sixth century B.C.

19. [Acropolis I 2201 *a-b*] (A-P 560) Fragment of tripod kothon. Farewell scenes. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 95 and p. 221.

New piece: Th. of foot, 0.015 m.; Th. of bottom of vase, 0.01 m.

Part of the foot and centre. Black glaze on the under side; a reserved band on the interior near the edge; black centre. The glaze on the interior is very thin. Buff clay; red wash. Red: the cloak of the figure at the left, the band at the top of the chiton, and the cloak of the figure at the right; the finished right edge of the foot of the vase, also the moulding round its inner side. White: chiton.

At the right edge of the foot is a cloaked man facing left with a staff or spear in his left hand. The space at the left of the man's arm is occupied by his chiton: it was formerly white and is incised with the cross-pattern so familiar on the François vase. For the arrangement of the top border and the armhole, see [2201 *b*]. The straight panel at the left must be the mantle of a woman raised to veil her face.

The third foot of the tripod should then have the same scene as the other two: warriors and women taking their farewells. From the position of the figures at the edge of the picture there must still have been room for two more figures at the left.

*Ca.* 550 B.C.

20. [Acropolis I 2391 *a-c*] (A-P 128) Fragment of a large pyxis with rim inset to support a lid. First zone, procession of men and women; second, animals. (Fig. 6)

Acropolis fragments: Graef-Langlotz, I, pl. 97 and p. 234, *b*, *ibid.*, II, p. vii; Dinsmoor, *A.J.A.*, XXXIX, 1934, p. 432.

New fragment: Th. above, 0.01 m.; Th. below, 0.008 m.

Fragment from the side; the interior unglazed and very smooth. The clay is reddish and micaceous with a yellow brown wash; the glaze has turned red in the firing. Red: a panel of the peplos of the first woman and a dotted rosette on her cloak; a stripe following the incised line of the haunch of the deer in the zone below; a double row of dots on his rump. White: the feet of the woman.

The two figures in the upper zone of the new piece are from the upper zone of [2391] and form a group similar to that on fragment *c*. Only the lower edges of the women's skirts are preserved, together with the lower edge of the mantle of the woman

<sup>1</sup> *B.S.A.*, XXIX, pp. 200-201; "seems Attic" (Beazley).



on the left. Below, a stag or a deer to left and a feline to right. The same incised borders appear on another, unnumbered fragment from the Acropolis, perhaps from a similar type of vase but on a smaller scale.

*Ca.* 560 B.C. Of the same time as **74** (Fig. 21).

#### RED-FIGURED

- 21.** [Acropolis II 208] (A-P 24) Fragment of kylix. I, Athena and Herakles; A, Three youths on quadrigae; B, Assembly of gods at a sacrifice. (Fig. 7)

Acropolis fragments: Graef-Langlotz, II, pl. 11 and p. 16; Haspels, *B. C. H.*, 1930, p. 444.

New fragment: Th., 0.0035 m.

Part of the side. Good glaze. Clear traces of preliminary sketch. Relief contour.

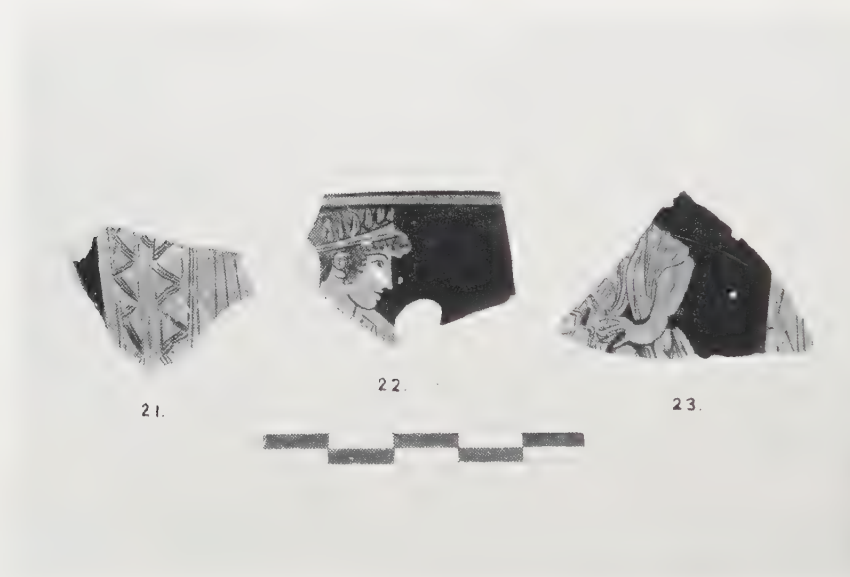


Fig. 7

Too little of the upper side of the cup has been preserved to allow one to say with any certainty where this fragment belongs, but that it must belong is very evident on comparison of the drapery folds with those of several of the figures on the cup.

Part of an elaborately draped figure facing to the left on B is preserved, with traces of a second figure at the left edge of the fragment. The piece may show parts of the second and third goddesses at the right of the altar and palm tree, although the two fragments do not join.

This cup has extremely thin walls and yet a diameter of *ca.* 0.36 m., a fact which is of interest in connection with **25**.

On parade cups in general, cf. Haspels, *B.C.H.*, 1930, pp. 444–456. Beazley (*ibid.*, p. 444) assigns this cup to the Pythokles painter, to whom he attributes other works (*ibid.*, pp. 444, 448, and 449).

*Ca.* 500 B.C.

22. [Acropolis II 325] (A–P 270) Fragment of kylix. I, Herakles and the Hydra; A and B, Sacrifice in honor of the child Dionysos. (Figs. 7 and 8)



Fig. 8

Acropolis fragments: Graef-Langlotz, II, pls. 20–22 and p. 29; here (Fig. 8); Dinsmoor, *A. J. A.*, XXXVIII, 1934, pp. 422, 423, and 433.

New fragment: Th. below, 0.003 m.; Th. at edge, 0.002 m.

Fragment from the rim. Excellent glaze and technique; red wash. The hair is in dilute glaze. Relief contour except for the hair.

The head of a diademed woman to right. One has but to compare the new head with the head of the goddess behind the altar (Graef-Langlotz, II, pl. 20) and with that of Amphitrite (*ibid.*, pl. 21) for the hair and profile, to realize that the piece from the North Slope is by the same hand. The width of the reserved lines on the inside and

outside of the rim also tallies. Only the drawing of the eye is slightly different, perhaps by a slip of the brush.

The fragment belongs in one of three places on the cup, all immediately to the right of the handle decoration (Fig. 8). The figures of the other goddesses either face the wrong way for this head or else they are already provided with heads of their own.

*Ca.* 480 B.C. or shortly after. The cup attributed to Makron by Beazley (*Att. Vasenm.*, p. 212, no. 10). The new piece first assigned to Makron by Mrs. Karousou.

**23.** [Acropolis II 412] (L-5-11) Fragment of stemless cup with rim inset on the inside. The sons of Pandion. (Fig. 7)

Acropolis fragment: Graef-Langlotz, II, pl. 30 and p. 37.

New fragment: Th. below, 0.004 m.

Part of the side and inset rim. Excellent glaze. Very fine relief contour. On the inside, in white, part of the main stem of the ivy, with the stem of the leaf. The ivy leaf is reserved.

At the left is a man in a chiton and a chlamys. He holds his scabbard lightly with his left hand which is resting on his hip (a bit of the sword strap is visible at the left). At the right, part of a draped figure facing to left.

On the Acropolis fragment Lykos (on the left) has laid his hand on the shoulder of his brother Pallas. At the right stands Athena. On a calyx krater from the Acropolis [735] (Graef-Langlotz, II, pl. 61) assigned to the Syriskos painter, the four brothers, Orneus, Nisos, Lykos, and Pallas are quietly together, spectators of the struggle with the Minotaur on the other side of the vase (Orneus substituted for Aigeus, to avoid the incongruity of his presence in Crete at the time?). Cf. Bruckner, *Ath. Mitt.*, XVI, 1891, pp. 200 ff. for a discussion of the subject. Some such scene may be taking place on [412].

*Ca.* 440-430 B.C.

**24.** [Acropolis II 429 and II 431] (A-P 638) Fragment of white ground kylix, on the exterior, quadriga. (Fig. 9)

Acropolis fragments: Graef-Langlotz, II, pl. 32 and p. 38.

New fragment: Th., 0.0045 m.

Fragment from the rim, convex on the exterior, inset on the interior. Fine black glaze inside; faintly yellowish white slip on the outside. Dilute glaze: inner details such as the eye and brow of the warrior.

On the outside of the new piece is the helmeted head of a warrior to the left, with part of the spear or goad in his hand. In dimensions and technique this fragment is the counterpart of Acropolis 429 and has the same black glaze on the inside of the inset rim, coupled with the same unusual convex curve on the white outside. [429] gives one of the handles and the palmette under it.



The fragment associated with Acropolis 431 by Langlotz belongs rather with [429] and the new piece. Its wall is too thin for [431] and the scale of its quadriga too small for that of the woman on the exterior of [431 a], while its size is quite suitable for that of the warrior of the fragment from the North Slope. The scene on the outside of the cup would therefore be a quadriga going to the left with a warrior either driving the car or hastening along on foot nearby. The interpretation of the subject of the interior is as yet impossible (for further discussion of the possibilities of [429], see under 25).

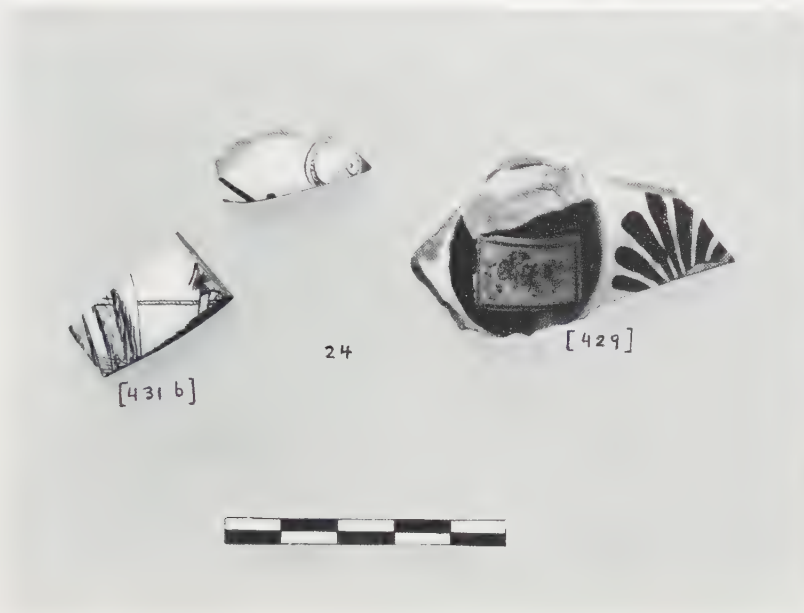


Fig. 9

25. [Acropolis II 431 a] (A-P 285) Fragment of kylix, white ground both on interior and exterior. I, Seated figure (Warrior? Athena?); on the exterior: upper zone, Woman hastening to left; lower zone, Komos. (Figs. 10 and 11)

Acropolis fragment: Graef-Langlotz, II, pl. 32 and p. 38.

New fragment: Th. near centre, 0.006 m.; Th. near edge, 0.0035 m.

Part of the side; the start of the foot is preserved. Faintly yellowish slip; reddish buff clay. The fur of the lion skin is indicated by black markings on a *dull grey* ground of thinned black. Ordinary dilute glaze: on I, for the running maeander of the lower hem, the broken maeander of the upper border of the dress, for streaks down the centre of the folds; on the exterior, for the anatomical markings of the legs of the youths. A careless maeander running to left under the ground line on the exterior.

The new fragment shows a draped figure seated to the left on a camp-stool covered by a lion skin. Preserved: the thighs of the figure in an elaborate himation the folds of which lie in patterned formation along the seat of the chair. At the right are other

folds hanging free, probably falling over the figure's left arm as do those of the cloak of Amphitrite on the Panaitios painter's cup in the Louvre (F. R., pl. 5). The head and right paw of the lion miss being on the fragment, but behind the upper part of the leg may be seen the cross-support of the folding stool (as on the Sosias cup in Berlin, F. R., pl. 123). On the lap of the figure are folds lying in such a way as to suggest that the cloak was fastened on the left shoulder or that the right end crossed the figure's lap and draped its left arm.

The rather complicated decoration of the drapery would seem to indicate that the figure was a woman but, as Mrs. Wade-Gery was kind enough to point out, warriors

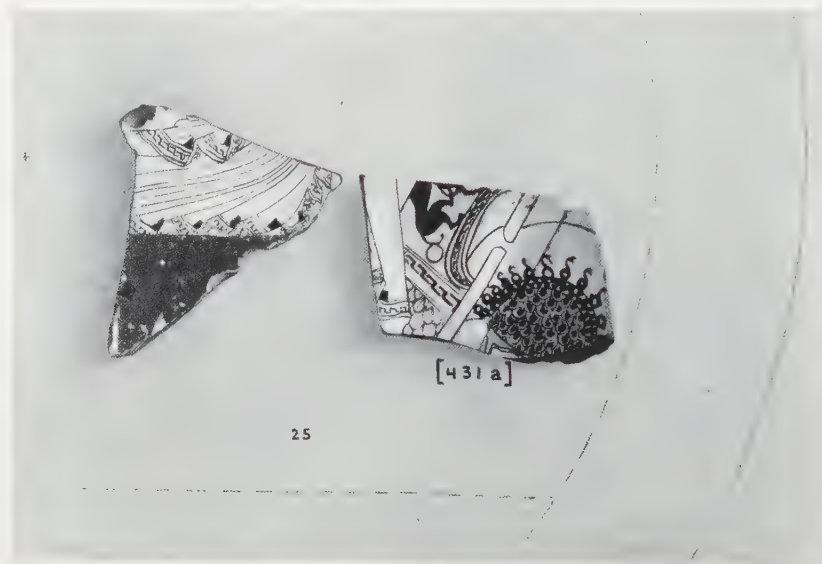


Fig. 10

also can wear elaborate clothes (see the interior of the Brygos cup in the Louvre, F. R., pl. 25).

On the outside of the cup are the figures of two youths running in opposite directions, the lad on the right with an oinochoe in his hand.

The position of the new fragment in the cup is controlled by its relation to the centre of the vase through the arc of the double circle at the top of the foot on the exterior (above the maeander). In turn, the position of the new fragment controls the design on I by its necessarily horizontal relation to the ground line of the interior. Taken alone, the North Slope fragment presents difficulties when one endeavours to reconstruct the cup to which it belonged, even were the walls of the fragment more prone to curve canonically upwards at the outer edge than they are. Presumably the height of the zone on the exterior should determine the diameter (and thus the radius) of the interior. In this case, given any such radius, the arc of the circle must cut off the head of the seated figure on the inside of the cup. Thus the new fragment cannot stand alone.

From the arc of the ground line on the exterior of the fragment [431 a] the fragment must in any case have been at its present distance from the foot of the cup. It may be well to repeat here an opinion of the impossibility of combining [431 b] with [431 a]. The thickness of fragment *b* is less than that of *a* (0.0025 m. as opposed to 0.0035 m.) and the curve at the outer edge is greater, so that *b* would have to be further out on the cup than *a*, a solution very unsatisfactory for the resulting composition on the exterior.

If one places the fragment from the North Slope and [431 a] end to end in their relative distances from the foot (clay, slip, thickness and curve of the walls of the fragments all offer no obstacle) one will observe the interesting fact that there is room for the zone of komasts between the maeander at the foot and the simple ground line below the taller zone. An even more interesting fact is that while the fragments are in this relation to each other, the drapery on the interior of fragment [431 a] falls vertically and in line with the folds of the himation of the seated figure of the new fragment. The interior now forms a recognizable picture: a figure seated to the left with a fold of the drapery falling down the back of the stool and with the Boeotian shield and the Corinthian helmet at the right as the figure's stacked arms.

Three immediate objections to this arrangement offer themselves. First, the relatively great size of the cup in proportion to the thinness of its walls, if the two zones are superimposed upon each other. This objection may be answered by the reminder that the cup of the Pythokles painter, **21**, had very much the same proportions. Even were the two fragments not combined, the cup of [431 a] would have the same diameter.

Second, the great size of the exergue on the interior. The reply to this is implicit in the relation of stool to ground line and of fragment to the centre of the foot of the vase. In any cup, no matter how large or small, the exergue would be proportionately as large.

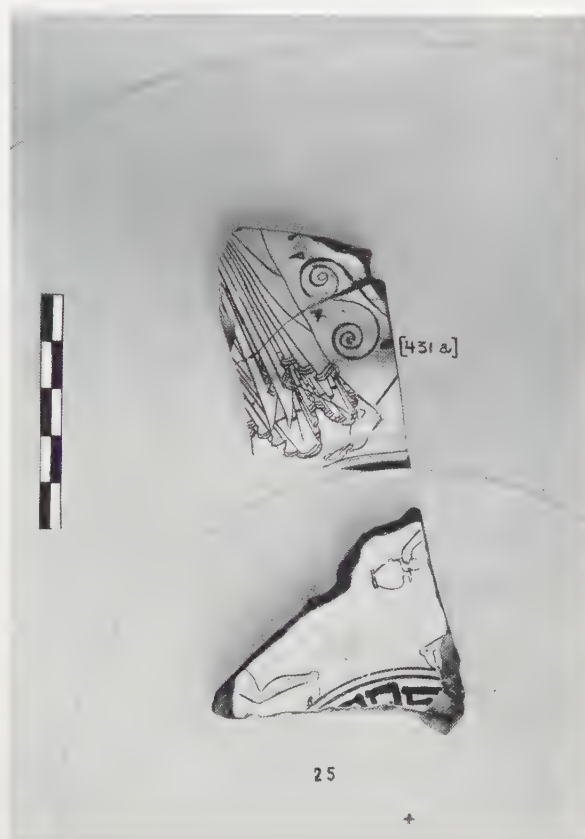


Fig. 11



Third, no white cup with two zones is known. In the first place, however, Athena is the receiver of many unique presents. In the second, although the designer of a cup normally leaves blank the space between scene and foot, if the fancy takes him to decorate the entire available area of his cup walls without changing its fundamental arrangement, need the wonder be so great?

I have purposely adhered to the "structural" principle in determining the composition of the cup but I think that no one who compares the drawing of the folds of the drapery of the figure on the interior will entertain great doubt that the two fragments are by the same hand.

The temptation to put [429] at the opposite handle of the cup is strong. The swan's head on the interior of the fragment could very well top off the back of a chair at the left facing the seated figure at the right. The handle palmette on the outside would combine with a design of spirals similar to those below the handle on [431 a] to produce an effect not at all unlike that of the white kylix in Gotha (F. R., iii, p. 19). On the other hand, we know for certain that [429] and **24** have the same form of rim and that the thickness of the walls of [431 b] and [429] agree, so it seems preferable at the moment to leave it in close association with those two fragments.

Ca. 510-500 B.C. Langlotz tentatively suggests the Sosias painter as the author of [431]. The artist has much in common with the Sosias painter but the cup can hardly be by the maker of the Berlin kylix.

- 26.** [Acropolis II 742] (A-P 615) Fragment of calyx krater. A, Apollo Citharoedus; B, Athena mounting a quadriga. (Fig. 12)

Acropolis and London fragments: Graef-Langlotz, II, pls. 59-60 and p. 69; Dinsmoor, *A. J. A.*, XXXVIII, 1934, p. 434; *Berliner-Maler*, p. 18, no. 4, pl. 32, detail.

New fragment: Th., 0.013 m.

Fragment from the rim. Traces of burning; the glaze dulled. Reserved line inside the rim and above the band of design. Relief contour.

Part of the upper border of lotus and palmette.

Before 480 B.C. Assigned to the Berlin painter by Beazley (*Der Berliner Maler*, p. 18, no. 4, pl. 32, detail). The traces of fire need not prove the vase early, but when the apparent difference in date is one of five years or so, it is more logical to suppose that here again is a vase earlier than it looks at first (Talcott, *Hesperia*, II, 1933, p. 230).

- 27.** [Acropolis II 1042 a-e] (S-5-1) Fragment of plaque. The Judgment of Paris. (Fig. 12)

Acropolis fragments: Graef-Langlotz, II, pl. 82 and p. 94.

New fragment: Th. below, 0.013 m.; Th. above, 0.012 m.

The back of the fragment is not very smooth. Good glaze. Fine dilute lines for the folds of the chiton. Pinkish red for the inscription.

The right arm of Eros (at his left, the letters EP]OΣ running upwards) and the shoulder of Aphrodite are preserved, so that the new fragment must go in the upper right corner of the plaque, under the wings.

*Ca.* 500 B.C. Langlotz traces the influence of Euthymides in the drapery, but the type of the head and wreath of Alexandros, the drawing of the hand and biceps of Hermes, of the sleeve of Athena, and of the knee of Hermes seem to me to point rather to Phintias. Compare, F. R., pls. 71, 91, and 112, and *C. V. Louvre*, III 1 c, pl. 28, 2-3, 5-8.

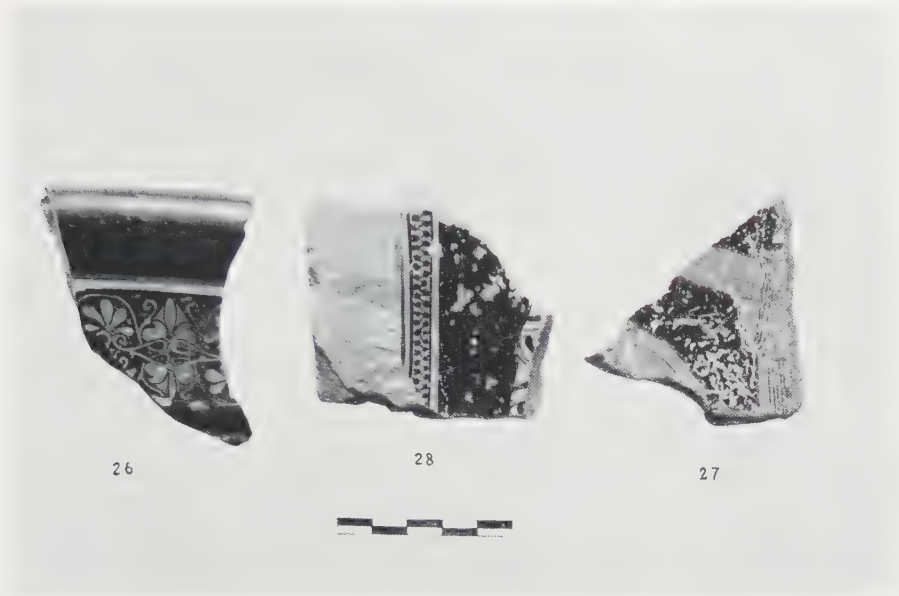


Fig. 12

28. [Acropolis II 1047 *a-d*] (A-P 194) Fragment of plaque. Apollo Citharoedus, Artemis stringing her bow, Hermes. (Fig. 12)

Acropolis fragments: Graef-Langlotz, II, pl. 82, and p. 95.

New fragment: Th., 0.015 m.

Part of the left edge of the plaque, with the raised rim now broken away. The back of the plaque is rough; the left edge slants in below. Partly burned.

This fragment adds the net design at the left side of the panel and a small part of the dark bordered drapery of the figure nearest the edge.

*Ca.* 500 B.C.

## FRAGMENTS OF OTHER VASES

### GEOMETRIC

29. (A-P 432) Fragment of closed vase. (Fig. 14)

Th., 0.008 m.

Fragment from the side of an amphora or an oinochoe. Buff clay; brownish black glaze. Zigzags and bands of checker-board pattern separated by horizontal lines.

The association of these patterns is not an uncommon one: for instance, a large amphora from the Kerameikos has the same patterns although not the same arrangement. Athens 174, a jug from the Kerameikos, has the exact combination but in a panel on the neck. Athens 178, also a jug, has zigzags on the neck, checkers on the shoulder.

Ripe Geometric. The period after the Dipylon vases.

**30.** (A-P 39) Fragment of krater. (Figs. 13 and 14)

Th., 0.007 m.; estimated diam., *ca.* 0.35 m.

Fragment from the side and offset rim. On the top of the rim, sets of parallel lines. On the outside, a chain of diamonds with central dots. On the side, a vertical panel of diamonds flanked by three vertical lines. This constitutes the border of the panel proper in which, together with hanging diamonds, a vertical row of angles and other filling ornament, are the tail and rump of an animal facing to the right.

Buff clay, much-damaged dark glaze. The glaze on the inside is reddish from stacking.



Fig. 13

This fragment must come from a two-handled krater such as Athens 2912, a large bowl with twisted handles, with animals facing each other on a panel on the side. Athens 190 is perhaps a better parallel for the figure and has the vertical row of angles as well. This vase, however, is a large spouted bowl with quite a different rim.

Late Geometric.

**31.** (V-9-7) Fragment of oinochoe. (Fig. 14)

Th. above, 0.005 m.; Th. below, 0.007 m.

Fragment from the neck; the start of the side shows at the bottom. Light reddish buff, micaceous clay. Red glaze; the interior glazed only on the upper part. At the top, a row of dots. The maeander is interrupted at the left by an influx of red glaze.

Late Geometric.

**32.** (F-2-3) Fragment of large open bowl. (Fig. 14)

Th., 0.01 m.

Part of the slightly curved side. Buff clay; reddish glaze within and without. On the ground line stand two figures to right (part of their legs preserved). Between them, parallel rows of vertical zigzags.

Late Geometric.

**33.** (E-2-7) Fragment of cup. (Fig. 14)

Th., 0.005 m.

Fragment from the side and offset rim. Light reddish buff clay; the glaze mottled on the interior, for the most part red on the outside.

On the rim and side are horizontal zigzags; on the inside of the rim, vertical strokes.

Late Geometric; transitional to Proto-Attic.



## SEVENTH CENTURY

The following fragments are not arranged strictly according to the classification in Graef-Langlotz, because of subsequent changes in the dating of certain types of the pottery, but they all belong to the seventh century. **34** and **35** are Phaleron ware, **36** incised household ware, **37–38** Proto-Attic, **39–40** Attic but without exact classification, **41** Corinthian, and **42** transitional to Attic black-figured ware. (Figs. 14 and 15)



Fig. 11

**34.** (S-5-4) Fragment of cup? (Fig. 14)

Th., 0.007 m.

A small piece of the convex side. Buff clay; brown glaze on the inside and outside. At the left is the end of some object. At the right, a diamond or a lozenge with a central dot (an eye?). Above, three chevrons and a double axe or butterfly pattern (all late Geometric filling ornament).

**35.** (S-9-2) Fragment of closed vase. (Fig. 14)

Th., 0.006 m.

Part of the side. Buff clay; dark brown glaze. The interior reserved. Three paws of an animal to right. Above, traces of filling ornament. For the feet, see Langlotz, *Würzburg*, pl. 5, no. 58. See also Acropolis 304, Graef-Langlotz, I, pl. 10, "Geometric."

**36.** (S-9-1) Fragment of large vase (pithos?) with incised ornament. (Fig. 14)

Th., 0.017 m.

Part of the decorated band on the side. Reddish buff, micaceous clay; unglazed. On either side of an impressed "rope" design is a line of incised circles.

Acropolis 327 (Graef-Langlotz, I, pl. 11) much resembles this; it is more cleanly cut. The publication classifies it as Geometric. Household ware with similar incised decoration has since been found in seventh century context, however, both at the Kerameikos and at the Athenian Agora (Burr, *Hesperia*, II, 1933, pp. 597-598).

**37.** (V-10-3) Fragment of cup. (Fig. 14)

Th., 0.005 m.

Fragment from the side and thickened rim. Reddish buff clay; red glaze on the inside and outside of the vase, also on the rim. On the rim, dots; on the side, dots between vertical and horizontal lines.

**38.** (A-P 177) Fragment of amphora. (Fig. 14)

Th., 0.011 m.; Th. at the top of the rim, 0.016 m.; estimated diam. of lip, 0.24 m.

Fragment from the straight walled rim. Reddish buff clay; brown glaze. The top and the inside of the rim are reserved. A narrow band of glaze runs around the outside bevelled edge of the rim and at the bottom of the offset band on the outside.

Inscribed in large letters on the rim: <:ME. The lower vertical dots are cut away. For other early painted inscriptions from the Acropolis, see [309] (Graef-Langlotz, pl. 11: "Dipylon"); [368 a] and [380] (*ibid.*, pl. 13: early Attic).

**39.** (A-P 132) Fragment of open bowl. (Fig. 14)

Th., 0.008 m.

Fragment of the convex side of a fairly small vase glazed on the interior. Buff clay. The black glaze has for the most part turned reddish brown in the firing.

The scene represented is very uncertain and perhaps shows a feline facing to right with its left paw up. In that case the solid glaze would represent a band on the shoulder or even the start of a wing, while the spotted area would indicate the hide of the animal. The paws and possibly part of the neck would be reserved. But the explanation is hardly a satisfactory one.

The clay and the glaze of the North Slope fragment are unmistakably Attic, but parallels may be found outside of Attica. On the famous Rhodian oinochoe in the Louvre (CA. 350: *C.V.*, III D c, pls. 6 and 7) the gryphon on the upper zone has a solid body and neck, dotted shoulder and forepart of the wing, and a "reserved" face. The body and face of a sphinx on a Rhodian plate in the Louvre (S. 586, from Camiros: *C.V.*, pl. 4, 7) are drawn in the three techniques, with a double bar dividing solid body from "reserved" legs (the bar also on the oinochoe). Cf. also *C.V. Scheurleer*, III C, pl. 8, 6, from Rhodes, kelebe handle with a gorgoneion: "Corinthian, first half of the sixth century B.C." But cf. [364] (Graef-Langlotz, pl. 13) and [411 a-b] (a: *ibid.*, pl. 13).

Late seventh century B.C. The glaze is more like that of black-figured pottery.

**40.** (V-14-5) Fragment of oinochoe. (Fig. 14)

Length of spout, 0.072 m.

The fragment must come from a jug with long, narrow spout, convex side and narrow mouth with concave rim. Light reddish buff clay. Red, flaky glaze on the exterior; the channel of the spout is unpainted.

The shape of course is very odd, perhaps to be compared for the spout with the series from Gordion: G. and A. Körte, *Gordion: Ergebnisse der Ausgrabungen im Jahre 1900*, pp. 55-59, 62-64, 83f. The spouts are not exactly the same, and the Athens fragment is without the sieve at the base ("ca. 700 B.C.").

**41.** (A-P 364) Fragment of Corinthian plastic vase. Feline. (Fig. 14)

Present height, 0.065 m.; present length, 0.063 m.; th., 0.006 m.

Greenish, Corinthian clay; dull glaze, much worn.

The left hind leg and paw of a lion or panther. The tail is wrapped around the paw. Dots on the body of the animal, lines of glaze along the toes and across the leg, chevrons on the tail.

**42.** (A-P 334) Fragment of amphora. (Fig. 15)

Th., 0.009 m.

Fragment from the rim and moulded neck. Buff clay; brown glaze; dots on the top of the rim; two bands inside. Red: marking on the animal.

Part of an animal, a siren or a sphinx (the crown of the head and the top of the wing?) to left? Above, a hanging spiral. On the moulding of the neck, a broken meander. The glaze is becoming very shiny to be Proto-Attic.



Fig. 15

## ATTIC BLACK FIGURE

### I. VOURVA AND RELATED FABRICS

**43.** (A-P 558) Fragment of lid of lekanis. (Fig. 16)

Th., 0.007-0.005 m.

Part of the top. Yellow buff clay; brownish glaze. Red for the belly stripe, the neck, the stripes between the markings of the back; two bands on the interior.



The forepart of a lion walking to the right (most of his head, and his paws missing); above, the remains of a rosette. The yellow colour of the clay of the fragment need not preclude its being Attic.

First quarter of the sixth century B.C.

**44.** (A-P 178) Fragment of lid of lekanis. (Fig. 16)

Th., 0.005–0.003 m.

Part of the top of the vase and the start of the rim; mended from five pieces. Buff clay; red wash. Fairly good glaze on the inside; on the interior it shows a tendency to dilution at the edges of the figures. Red: the dot on the wing of the first sphinx, the rib-markings of the lion, the forepart of the wing and the rib-marking of the second sphinx; two pairs of circles on the interior. White: dots at the start of each wing feather of the sphinxes; the mane and the belly stripe of the lion.

The wing, a small part of the haunch and tail of a sphinx facing left, most of the wing, haunch, and tail of another sphinx to right, with a lion between to left, looking back. A lid in the Musée du Cinquantaire in Brussels (*C.V.*, III H d, pl. 2 a and b) is by the same hand. Another lid of the same type but not from the same vase nor by the same hand is Acropolis 540 (Graef-Langlotz, I, p. 58 and Phot. Germ. Inst. 95). The incisions are cruder, the red more purple in hue, the fabric thicker, the white dots applied *on* the stripe dividing the feathers from the main part of the wing. Also the haunch markings are different.

First quarter of the sixth century B.C.

**45.** (A-P 368) Fragment of small bowl or cup. (Fig. 16)

Th., 0.003 m.

Fragment from the rim. Reddish buff clay; glazed inside, with the glaze turned red in the stacking. Dots on the rim. Red: the lower part of the hair (the neck?) and the body of the animal.

The head and shoulder of a siren or sphinx facing left. The blobs are rosettes. There are several small cups of the same general type in the Acropolis collection: for example, [557] (Graef-Langlotz, I, p. 60, Phot. Germ. Inst. 164). The North Slope fragment does not come from [557] but must have belonged to a cup very much like it, of the Polos style with dots around the top of the rim, brownish glaze inside and, on the exterior, sphinxes wearing poloi. The rosettes are blobs with cross incisions like those on the fragment from the North Slope.

A head much resembling that of the figure on the new fragment is found in the centre of a small cup with ring foot from the Acropolis (unnumbered).

The cups are of course Attic,<sup>1</sup> of the first quarter of the sixth century B.C.

**46.** (A-P 41) Fragment of cup (kotyle?). (Fig. 16)

Th. below, 0.004 m.; th. above, 0.006 m.

Part of the side. Light reddish buff clay; greenish brown glaze inside, red outside. The outlines of the drapery and the foot incised. Crossing lines on the peplos.

<sup>1</sup> Payne, *NC.*, p. 190 f.

The lower part of a draped figure to right. The fragment may have come from a kotyle of the type of the Polos cup in Brussels (*C.V.*, III H d, pl. 1, 4 a-c), although the drawing of the skirt is different from that found on vases of the Polos style.

First quarter of the sixth century B.C.

**47.** (A-P 271) Fragment of cup. (Fig. 16)

Th., 0.005 m.

Part of the nearly straight side. The ground is yellow brown; greenish glaze on the interior. Red: the neck of the animal, two bands on the interior.

A stag grazing to left. The nose, the lower forelegs, the tip of the antlers, and the body behind the shoulders are missing.

End of the first quarter of the sixth century B.C.?

**48.** (A-P 498) Fragment of kotyle? (Fig. 16)

Th., 0.006 m.

Fragment of the nearly straight side. Light buff clay; the glaze very dark brown on the interior, black on the outside. In dilute glaze, the "staves." Red: a panel of the dress, the fold hanging over the arm, alternate petals of the rosette.

At the right is the lower part of a woman in a narrow-waisted peplos; the blob at the level of her waist is the overfold. The parallel lines in the upper left corner of the fragment may represent two womens arms done in outline, with the hand of the figure on the right on the wrist of the arm of a second on the left (Beazley). Between them, a rosette.

The "skyphos" Acropolis 466 (Graef-Langlotz, I, pl. 22) is not unlike this fragment. The broken maeander of the hem bordered by double incisions, the vertical red panel of the dress on the upper zone of fragment *f*, the overfold of the dress of one of the other figures on fragment *l* are on the same general order. The vases must be contemporary although the North Slope fragment is more carefully drawn, and it is likely that the new piece comes from a similar pot.

[466] is called "Milesian" in the publication, but what then of the "flame" manes of the lions of fragment *h*? 10 may have some connection here. The skirts of the drapery resemble each other, and although the palmettes and rosettes are not the same, the shallow crowns of the heads and the loose hair of the women of [466] are not very different from those of the Vourva lid (Fig. 6).

Early second quarter of the sixth century B.C.

The next fragments are from vases of various sorts, all closed.

**49.** (A-P 312) Fragment of amphora. (Fig. 16)

Th. at outer edge of side, 0.01 m.

Fragment from the shoulder, with the start of the vertical neck. The clay has turned grey from burning. Red: the solid part of the wing; the petals of the rosette.

A siren or sphinx to right. The back of the crown of her head and the tip of her wing remain, with a rosette in the field above. On the neck of the vase, the paw of a



Fig. 16

feline to right. This fragment must once have formed part of a very fine vase, perhaps with two sirens or sphinxes facing on the upper part of the side.

Early sixth century B.C. Time of the Gorgon painter. Cf. the amphora in the Louvre (E 817: *C.V.*, III H d, pl. 1, 4 and 10); Payne, *Necrocorinthia*, p. 192, no. 6, fig. 87.



**50.** (A-P 34) Fragment of amphora. (Fig. 16)

Th., 0.009 m.

Fragment from the side. The clay burnt very grey. The outlines, except those of face and neck, incised. Red: the fillet and the face of the creature at the left, a splotch on the wing of the second figure; alternate petals of the palmette and lotus.

Two zones are preserved: the upper, a band of palmette and lotus facing downwards; the lower, a band of sirens or sphinxes to right (the tip of the sickle wing and the head and neck of the first animal; part of the wing of the second). The lotus apparently is two-pointed.

Early sixth century B.C. Gorgon group.

**51.** (A-P 508) Fragment of thin walled, closed vase. (Fig. 16)

Th., 0.004 m.

Fragment of the slightly curved side. Faintly reddish clay; reserved on the interior. Red: the heart and alternate petals of the palmette; the bands binding the stems; the undecorated part of the lotus.

Part of an interwoven quadrangular pattern of lotus and palmette with the palmettes extending horizontally and the lotus vertically. Compare a somewhat similar design on the Gorgon *deinos* in the Louvre (*C.V.*, III H d, pls. 14-16). Two fragments of a thinwalled closed vase from the Acropolis, [2210 *a-b*] (Graef-Langlotz, I, p. 222, Phot. Germ. Inst. 56. 708. 721), have nearly the same pattern but with the position of the connecting stems reversed. See also [2707] (*ibid.*, pl. 113). This fragment and **52** may be from the same vase, although **52** is glazed at the top.

Early sixth century B.C. Gorgon group.

**52.** (A-P 292) Fragment of similar vase. (Fig. 16)

Th., 0.004 m.

The fabric of this fragment is very like that of the preceding. The upper part of the interior glazed with dark glaze. The head of the panther incised. Red: the forehead of the panther.

Parts of two zones preserved: on the upper, the hind feet of a feline facing left; on the lower, the ears and forehead of a panther.

Early sixth century B.C. Gorgon group.

**53.** (A-P 297) Fragment of small, closed vase. (Fig. 16)

Th., 0.006 m.

Fragment from near the top of the convex side. Buff clay; good glaze. The crown of the head of the feline incised. Red: the face; the line of the zone above.

At the left are the tail and the top of the rump of a feline to left. At the right, the head of a sphinx or siren, also to left (the tip of the sickle wing visible at the right).

First quarter of the sixth century B.C.

## II. GROUP OF THE FRANÇOIS VASE

## 54. (A-P 315) Fragment of small cup with offset edge. (Fig. 25)

Th., 0.004 m.

Part of the convex side and offset lip; the start of the handle is preserved. Light reddish buff clay; excellent glaze. Careful incision on the handle zone. Red: the calices, and alternate petals of the lotuses; the hearts and alternate petals of the palmettes; alternate tongues, and two lines on the band above the tongues. On the interior, four pairs of red lines. Very fine fabric.

The design on the handle zone consists of a chain of reversing lotus and palmette. On the lip and below the main zone are three rows of alternating dots; tongue at the base.

*Ca.* 560 B.C. The pattern on the handle zone is Klitian in type (cf. the zone of the Kalydonian boar hunt on the François vase: F. R., pl. 3, 10 and pl. 13).

## III. DEVELOPED BLACK FIGURE

## DINOI

## 55. (A-P 304) Fig. 17

Th. above, 0.008 m.; th. below, 0.011 m.

Buff clay; black glaze considerably chipped on the inside, mottled on the outside. The outlines of the faces incised. Red: the manes of the horses. White: the horse on the right.

Men on horses. The heads of two men face right, that of a third man faces them. In front of them, the heads of two horses and part of the mane and neck of a third.

*Ca.* 560 B.C. By the painter of Acropolis 627 (cf. 1, on p. 217).

## 56. (H-4-44) Fig. 17

Th., 0.006 m.

Small fragment of the side. Reddish buff clay; red wash. Excellent glaze, somewhat brownish on the interior. Thin glaze inside.

Quadriga running to right. All that remain are three hoofs and part of a fourth, the outlines of all of which are incised.

*Ca.* 560 B.C. From a vase of the type of Acropolis 606 (Graef-Langlotz, I, pls. 30-32)?

## 57. (A-P 326) Fig. 19

Th., 0.008 m.

Fragment of the slightly convex side. Although the interior is unglazed (compare [590], Graef-Langlotz, I, pl. 27), the fragment probably comes from a dinos. The glaze of the exterior is mottled in places. Incised outlines: the riders, the lower part of the forehead and the breast of the second horse. Red: the hair of the first man, the marking of the haunch of his horse; the neck of the second horse, and the chiton of his rider.

Parts of two horses and their riders. At the top is the line dividing the zone from the next one above. The rider at the right is clad in a short chiton and holds a spear in his right hand.

*Ca.* 560-550 B.C.

## KRATERS AND OTHER LARGE STRAIGHT WALLED VASES

## 58. (A-P 524) Fig. 17

Th., 0.006 m.

Fragment from near the shoulder of a column krater? Reddish clay; lustrous glaze on the exterior; thinner inside and thinnest at the top. Red for the spiral markings on the animal's hide and for the alternate tongues of the tongue border.



Fig. 17

Part of the tongue border showing at the top of the fragment. Below, the back of a feline.

Second quarter of the sixth century B.C. Group of Lydos?

## 59. (N-2-3) Fig. 17

Th., 0.004 m.

Fragment of a similar vase? Buff clay; thin glaze on the interior. Red: the left wing and the fillet of the siren; alternate petals of the rosette. The white once used for the face has now largely disappeared.



A bit of the tongue pattern at the top, the head of the siren turned to the right, and parts of both her wings.

Second quarter of the sixth century B.C.

**60.** (O-6-19) Fig. 17

Th., 0.005 m.

Fragment of similar vase. The clay is redder than in the preceding. The glaze on the interior is very thin. Red for alternate petals of the tongue.

As in the preceding vase, part of the tongue border at the top is preserved. Below, the upper edge of a sickle wing with the feathers carelessly incised. The animal faced toward the right.

Second quarter of the sixth century B.C.

**61.** (E-5-6) Fig. 17

Th., 0.007 m.

Fragment of the straight wall of a large vase (a kantharos?). Good glaze on the interior; the entire fragment has been much damaged and chipped. Red: the main part of the peplos.

The rear end of a quadriga: the objects at the right are the hind legs of the two horses at the right of the chariot pole (seen passing through the tails of the horses). Behind, the lower part of the drapery of a woman (Athena?) striding to the right. In the lower left corner, the head of a man fallen below the horses' feet.

Athena is commonly represented in a gigantomachy as striding to the attack behind the horses of the quadriga. One of the giants (Enkelados?) has usually fallen beneath the horses' feet. Cf., for example, a black-figured neck amphora in Naples (*El. Céer.*, IV, pl. C). Other fallen figures besides that of the giant lying under the forefeet of the horses are not uncommon in such scenes.

*Ca.* 550 B.C.

## LARGE OPEN VASES

**62.** (H-7-2) Fig. 17

Th. at bottom, 0.009 m.; th. at top, 0.007 m.

Fragment from the side. Clay rather coarse, with a reddish core. The glaze has fired red on the exterior and is thin on the inside. The incisions are careless.

One paw and part of another of a feline to right; below, the ground line.

*Ca.* 550 B.C.?

**63.** (A-P 265) Fig. 17

Th., 0.007 m.

Fragment from the side. The clay grey from burning. Good glaze on the interior. The incisions very hastily done.

Most of the forepart of a boar to right. There apparently was a second zone below. *Memoirs of the American Academy in Rome*, X, pl. 27, 2.

Late.

## HANDLE OF KRATER

## 64. (A-P 311) Fig. 18

Th. including moulding at the side, 0.02 m.

Fragment from the upper part of the handle of a volute krater. The piece is broken at the top and bottom and shows traces of two circular struts at the back. Flaky glaze on the inside of the handle. Light reddish buff clay. Dark brown to black glaze, thin at the edges of the figures and on the ground lines. Incised: the front line and the hem of the dress of the second figure in the upper zone; the tail of the second panther in the lower. Red: the hanging fold of the garment of the second figure; the necks of the panthers; the right edge of the handle itself. White: the belly stripes of the animals.

In the upper zone, two draped and facing figures. In the lower, two panthers heraldically opposed. A double row of rays on the edges of the handle.

Ca. 550 B.C.? The vase is hard to date as the drawing is so poor.

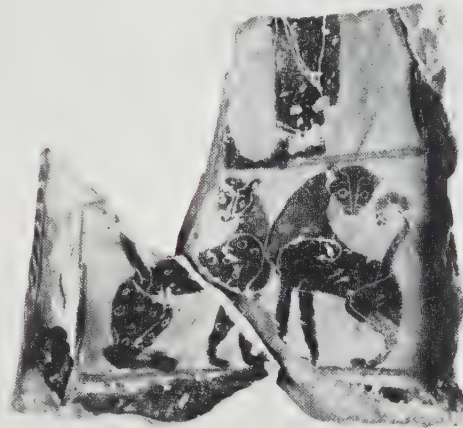


Fig. 18

## HYDRIAE

## 65. (A-P 399, A-P 712) Fig. 19

Th. of side, 0.004 m.; th. of shoulder, 0.007 m.

Fragment of the shoulder and side. Reddish buff clay; red brown wash on the ground. Fairly good glaze; the red applied after the incision. Red: the manes and tails of all the horses, the breast plate of the second horse, dots on the strap of the third. White: the chiton of the charioteer, the hem of the garment of the figure on the shoulder, the splotch on the drapery hanging in the field.

Quadriga in front view. The charioteer's cloak hangs in the field at the right and the reins radiate out from his hand; at the side, ivy; on the shoulder the legs of a man running to the right. The heads of the horses are in an unusually confiding position (but cf. *C. V. British Museum*, III H e, pl. 71, 2 a; *C. V. Cambridge*, III H, pl. XIII, 1 b; Langlotz, *Würzburg*, pl. 83, no. 256).

Last quarter of the sixth century B.C.

## 66. (A-P 306, A-P 309) Fig. 19

Th. of side, 0.003 m.; th. of shoulder, 0.005 m.

Three fragments of the shoulder and side. Good glaze. The slip on the shoulder is yellowish white, the ground on the side reserved. Red: on the shoulder, the horizontal spoke of the wheel, the lower line of the car(?), the manes and the breast plates of the horses; on the side, the cross-bar of the cithara, the stripes following the folds of the drapery. White: the collar or fillet around the neck of the musician, the top of the cithara, dots on the drapery.



Fig. 19



The panel on the side is topped and flanked with ivy-border. The horses on the shoulder belong at the right of the chariot wheel and together they form a quadriga. The bit of drapery on fragment *c* belongs at the left of the panel on the side, to a figure taking only a silent part in the music. The citharoedus probably stood in the middle. Vines in the field, both on shoulder and side.

Last quarter of the sixth century B.C.

#### AMPHORAE

##### 67. (A-P 374) Fig. 19

Th., 0.009 m.

Fragment from the side. The clay not very red; the surface of the ground much eaten away. The outline of the right hand is incised: the beard red.

The face and most of the raised left arm of a bearded man to right. Below are the stiff fingers of an extended right hand. At the right, running downwards, the letters  $\Delta O$ .<sup>1</sup>

Ca. 560-550 B.C.

##### 68. (A-P 163) Fig. 19

Th., 0.007 m.

Fragment from the side. The glaze is in very poor condition, mottled in the firing. Parts of the outlines were incised: the back of the head of the second horse, part of the side of the head of the third. Red: the manes of all the horses but the third; the breast plates?

Parts of the heads of all four horses of the quadriga are preserved. The third head (and probably the first) were in front view. Usually two, if any, of the horses turn their heads.

Last quarter of the sixth century B.C.

##### 69. (A-P 91) Fig. 19

Th., 0.007 m.

Fragment from the side. Good glaze. Red: the line of the mane of the near horse; his breast plate.

Part of the scene is not hard to understand: a fragment of the neck and body of the near horse, with the torso of a man bending forwards. Three other systems of lines must be accounted for, however: the three parallel lines at the level of the horses, the two parallels over the man's elbow, and the lines passing under his right arm and over his breast. The first set can be explained as reins drawn taut, the second as a goad held in the man's left hand or as the separate rein of one of the horses behind; the third perhaps as a shield strap. The man may possibly be interpreted as the charioteer standing in the car while the horses are being led up for the harnessing, or he may be driving another quadriga in the lead of the first team. The white space behind the man represents the chiton of a second figure in the same car.

Last quarter of the sixth century B.C.

<sup>1</sup> Beazley suggests that this fragment is from a panathenaic amphora like the amphora in Toronto (*Vases in Toronto*, pl. LIII, no. 349) with a foot-race on the reverse. The lower hand would then belong to a figure behind. "I should like to read  $\delta o[\lambda\iota\chi\acute{o}\varsigma]$ , but it seems to be a sprint."

## 70. (A-P 93) Fig. 19

Th., 0.007 m.

Fragment from the side. Good glaze. Red: the border of the himation; the beard of the goat(?).

The lower part of the figure remains, with part of the folds of himation hanging free over a tight chiton. At the left are the breast and upper forelegs of an animal seemingly feathered like a bird but more possibly to be interpreted as a goat, and thus the figure as Dionysos.

Last quarter of the sixth century B.C.



Fig. 20

## PANATHENAIC AMPHORAE

## 71. (A-P 417, A-P 437, A-P 672) Fig. 20

Th., 0.004 m.

Three fragments of the obverse. Very red ground; excellent glaze. Red of two kinds used: a thin wash on *a* for alternate feathers of the cock's tail, for the line of the long plume, for part of the middle band of the body, for the line along the edge of the panel; on *c* for the middle of the body. Bright red on *a* for the neck and wattles and for the spot immediately above the right leg; on *b* for the chiton.

*a* shows the cock and the column of the left side; *b* the lower part of the drapery of Athena; *c* the cock on the right and part of the edge of the panel. This piece must belong to the same vase, although the column capital is crooked in relation to the side of the panel and the incisions are more careless.

**72.** (A-P 620) Fig. 20

Th. above, 0.009 m.; th. below, 0.005 m.

Fragment of the obverse. Poor glaze. Red for the comb and wattles.

The head and neck of the cock at the left of Athena. At the top, part of the tongue border; at the left, the edge of the panel.

Fourth century B.C.

## LOUTROPHOROI AND SIMILAR VASES

### Loutrophoros

**73.** (L-5-6) Fig. 20

Th., *ca.* 0.009 m.

Part of the neck. Reddish clay; red wash. Good glaze. Red: spots on the himation. White: the chiton of the second figure and the dot pattern on the himation of the same figure; a stripe down the front of the first. The white is yellowish.

At the left is the lower middle part of a cloaked figure facing left. At the right, the middle of a second draped figure facing the other way.

Late sixth century B.C.

### "Lebetes gamikoi"

**74.** (A-P 74 a-i, A-P 15, A-P 104, A-P 398, A-P 680, K-4-5) Fig. 21

Estimated diam. of top zone, 0.27 m.; of second zone, 0.29 m.; of third, 0.325 m. Th. of top zone, *ca.* 0.015 m.; of second, 0.015 m. (one piece, 0.009 m.); of third, 0.008 m.

Fifteen fragments of the foot of a large vase. Reddish buff clay; yellow brown wash. The glaze is mottled in places; the inside of the vase is reserved. Most of the outlines are incised, especially on the main zone. Red: top zone: the solid part of the wings and the long plume of the tail of the cock on the left, the belly stripe of one of the deer, the mane of the lion. Second zone: bands on the hair of the sphinxes, the solid part of the wings, the markings on the haunches. Third zone: the necks, the rib and haunch markings of the deer, spots on the foreheads and necks of the panthers. White: the faces and breasts of the sphinxes.

The vase is made up of three zones of animals. Its diameter can only be estimated: it increases in width toward the bottom, and the walls are thicker toward the top and thinner below, with even a slight convex curve in the lower zone. On the upper zone (crowned by a band of open and closed lotus buds) are: cocks heraldically flanking a central plant, two deer or stags facing away from each other, a lion facing a stag (perhaps one of the two just mentioned). Below, with a similar band of lotus between, is a row of ten or more tall sphinxes. The third zone consisted of alternate deer or



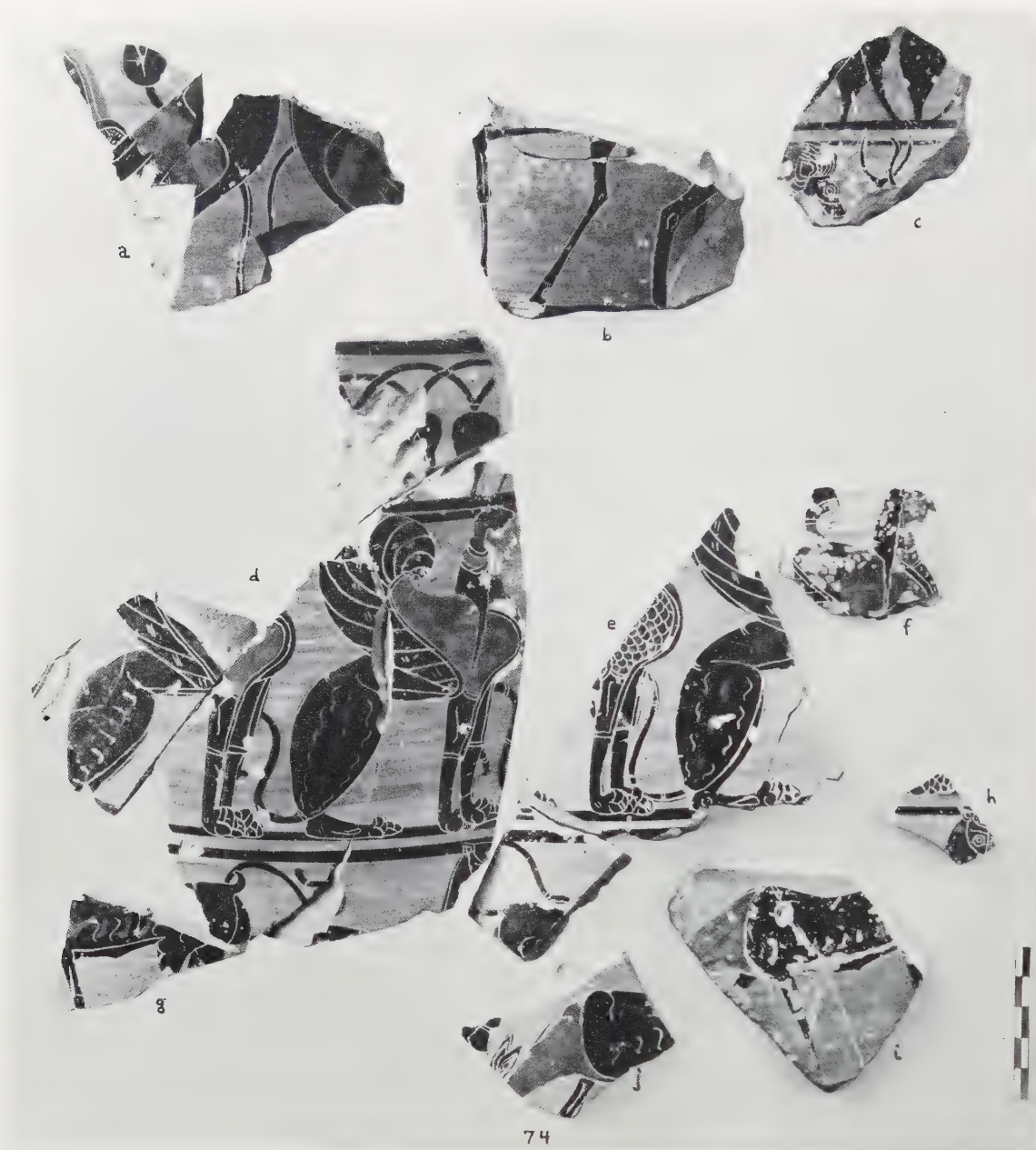


Fig. 21

stags and panthers, with the stags facing left, the panthers right. The design shows an almost archaistic love of decoration in the variation of the breast patterns, the elaboration of the haunch markings and the feet.

A fragment from the Acropolis, [1199] (Graef-Langlotz, I, p. 132, Phot. Germ. Inst. 266), so resembles **74** at first glance as to seem part of the same vase. It is not from the same: the band of buds is narrower, the zones slightly shorter (especially the upper ones), the sphinxes more closely spaced. The whole is on a smaller scale.<sup>1</sup>

The fat buds, although they look early, can continue at least as late as the middle of the century (cf. *C. V. Villa Giulia*, III F g, pl. 1, 4-6, a Clazomenian dinos, to be dated to the middle of the sixth century). In their chain form they cannot be earlier than the beginning of the second quarter.

*Ca.* 560 B.C. Compare the faces of the women on [2391] (Graef-Langlotz, I, pl. 97) with those of the sphinxes.

**75.** (A-P 106) Fig. 20

Th., 0.009 m. (thicker at the top).

Fragment of a stand. Reddish clay; fairly good glaze. The horizontal line is in dilute glaze. No incised outlines. Red: fillets, a panel on the dress of the first woman. White (now practically disappeared) for the flesh.

The upper part of two female figures holding hands: the one on the right faces right but looks back; the second figure faces entirely to the right. The top border consists of a chain of lotus buds.

Late sixth-early fifth centuries B.C.

**76.** (A-P 782) Fig. 20

Th. at bottom, 0.009 m.; th. at top, 0.004 m.

Fragment from near the top of a stand. Shiny black glaze inside. Relief line on the ovules. The drawing of the inner details is done with very fine incision.

The upper part of a draped youth looking left. Traces of a woman with her back to him at the left. This vase is related to late black-figured stands from the Acropolis [I 1186] (Graef-Langlotz, pl. 66) and [I 1185] (*ibid.*, pl. 69).

*Ca.* 470-460 B.C. Time of the Achilles painter.

**77.** (T-1-41) Fig. 20

Th., 0.004 m.

Fragment from the side of a lebes; the interior unglazed. Incised inner details as on 76. The white of the flesh applied on the ground of the clay. The markings on the white in dilute glaze.

The right arm and part of the girt peplos of a woman.

Late.

**78.** (A-P 296) Fig. 20

Th., 0.005 m.

Similar fragment; the same technique.

<sup>1</sup> Herr Wedekind points out that the fragment is slightly later: the legs of the panthers slimmer, the execution more careless.

The right hand and part of the billowing chiton of a woman hurrying to the right. At the left, the lower drapery of another woman going in the opposite direction.

Very like 77.

**79.** (L-5-22) Fig. 20

Th., 0.005 m.

Fragment from the neck? also unglazed inside.

The lower part of the drapery and the foot of a woman to the left; a plant at the left edge.

*Ca.* 470-460 B.C.?

**80.** (B-10-10) Fig. 20

Th., 0.005 m.

Fragment of a narrow stand. Good glaze. Coarse incisions. Red: the stripe along the lines of the folds. White: spots on the himation.

The lower middle part of the drapery is preserved, with the folds of the himation drawn tightly around the body.

Late sixth century B.C.

KOTYLAI

**81.** (A P 783) Fig. 22

Diam. of lip as restored, 0.149 m.

Mended from many pieces. The foot, half of one handle, over half of the rim, and many small fragments of the side are restored in plaster. A black offset lip with a reserved line around the



Fig. 22



inside. Tongues below the scene. Black on the inside of the ring foot, which is reserved except for two black circles. Red: on A, for the chiton and the rim of the shield of the first man, and the breast strap of his horse; for the rim of the shield of the second figure; on B, for the mane of the horse, for a panel on the chiton, and for the rim of the shield of the second figure. White: on A, the tail of the crest and the device on the shield of the first figure, the shield device of the second; on B, the crest of the second warrior, the balls on the shield of the second.

Combat. On either side are three warriors. One leads a horse (in this illustration the upper part of his body is missing). Flanking him to right and left are other warriors with helmet, shield, spear, and greaves. Under either handle, a dolphin.

Late sixth century B.C.

**82.** (A-P 75) Fig. 23

Th. below, 0.005 m.; th. above, 0.003 m.

Fragments from both A and B; the start of both handles preserved. Restored in plaster. Glaze in good condition. A reserved line around the inner edge of the offset lip. Careless incisions. Red: splotches on the cloaks; the shields, beards, and fillets.

On either side, Ajax and Achilles playing (backgammon?). Behind them are their shields and helmets. Vines in the field; palmettes at the handles. Each of the figures has two spears over his shoulder.

Early fifth century B.C.

**83.** (R-212) Fig. 30

Th., 0.003 m.

Part of the nearly straight side. Red: tongue of the lion (applied directly on the clay). White: the teeth (also directly on the ground).

The gaping jaws, the eye and the raised left paw of a lion crouching to left.

End of the sixth century B.C.

**84.** (A-P 406) Fig. 30

Th., 0.002 m.

Similar fragment. Red: dots on the lion skin; band on the helmet. White: the face of Athena, the teeth of Herakles' lion skin.

Athena and Herakles, standing in a chariot? Their heads are in parallel formation to the right. Above, the end of her crest.

*Ca.* the end of the sixth century B.C.?

## KYLIKES

Cups with straight rim (not offset)

**85.** (A-P 173) Fig. 24

Th. near edge, 0.02 m.

Fragments of kylix with inner picture reaching to the edge of the interior. Nine pieces from the centre of the vase mended and restored in plaster. The ring foot is almost completely gone (underside reserved; a concentric circle below). Good glaze on the interior. Red: the manes and tails of the horses; the fillet of the bearded man. No incised outlines.

Three men proceeding to right with the horses they are leading; traces of a fourth horse. One of the men wears a helmet and a close chiton; the others are naked.

Late sixth century B.C. Graef-Langlotz, I, Group V, p. 160 f.



Fig. 23

86. (A—P 108, F 4—4) Fig. 24

Th. near foot, 0.005 m.; th. of side, 0.002 m.

Fragment of similar cup; on the reverse, the start of the foot. The outlines of arm and thigh incised. Red: cloak and chiton.

At the right edge is part of the horses neck; at the left the top of his tail. The main part of the picture is occupied by the torso of the rider himself, his shoulders covered by a cloak which makes him look rather like a bird.

Late sixth century B.C. As above, Group V.

87. (A—P 784) Fig. 24

Diam. as restored, 0.178 m.; th., 0.0025 m.

Fragments of a kylix of like type, mended from many pieces and restored in plaster. Buff clay. Good glaze within and without. Careless work; no incised outlines except those of the beards. Red: beard. White: straps around the shoulders of the silen.



Fig. 24

Two silen stand on the exergue, traces of which may be seen under the first silen's right foot. The silen on the left with outstretched left hand faces the figure on the right. The second starts away (dancing?) to the right with his right arm akimbo and his left raised over his left shoulder. The fragment in the exergue has no relation to the rest of the picture and is falsely restored.

The cup belongs in a group of similar vases from the Acropolis, although this scene is not duplicated among them. Kylikes like the one from the North Slope are found



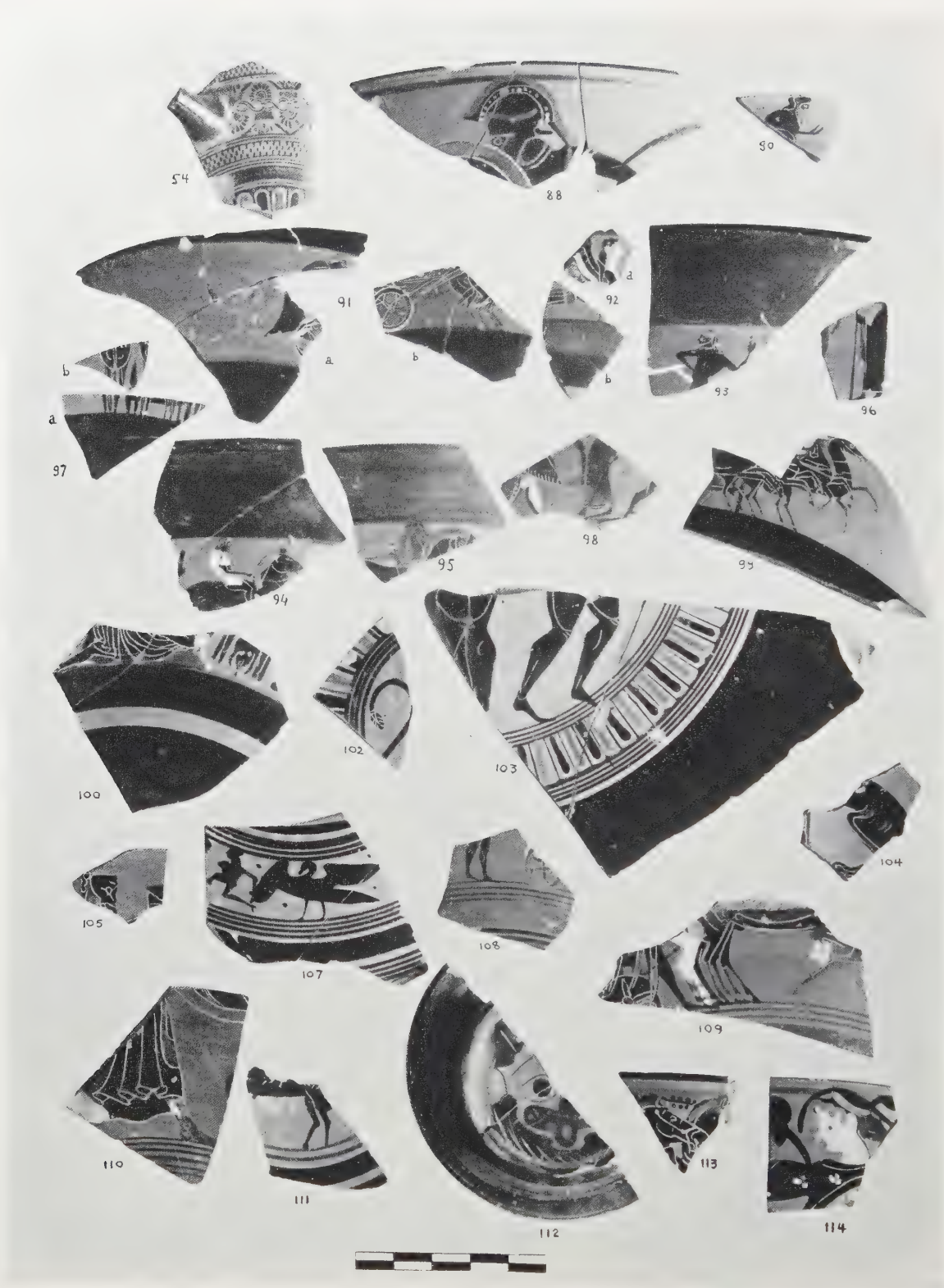


Fig. 25

in the Agora at Athens and in Rome (*Memoirs of the American Academy at Rome*, X, 1932, pl. 27, 2). Mr. Beazley adds two references: *Clara Rhodos*, 4, pp. 221 and 266; and Jacobsthal, *Gött. gel. Anz.*, 1933, p. 7.

Beginning of the fifth century B.C.? As above, Group V. The vases of this class are decorated only on the interior, but cf. Group IV.

Eye-kylikes

**88.** (UG 4-48) Fig. 25

Th., 0.004 m.

Fragment from the rim; mended from three pieces. Good glaze; no incised outlines except those of the shield. Red: the line of the crest of the helmet, the ornamental band on the casque, the rim of the shield, the sword strap. White: the line of dots around the crown. A reserved line around the rim of the interior; the upper edge of the rim is glazed.

The upper part of a warrior seen in back view, together with the upper part of his shield. The brow of the eye of the cup appears at the right.

Ca. 530-520 B.C. As above, Group VIII, pp. 165 ff.

**89.** (A-P 418, A-P 402) Fig. 26

Th., 0.003 m.

Six fragments of the rim and side of a white ground kylix. One handle and the start of the other preserved. Excellent glaze on the inside; fine white slip outside. A reserved ground for the lines under the scene, and a reserved line inside the rim. Red: alternate petals of the wreaths, panels and stripes and dots on the garments, the inner ring on the irises of the eyes of the cup, also the pupils. White: dots at the neck and on the belts of the women; the outer ring of the irises of the eyes.

*a* shows the head of a chitonized youth, quite possibly that of a figure between the eyes of the cup. *b*, a woman running left of the eye toward the handle, with traces of a central figure in the place between the eyes. To this figure may belong the head on *a*. The start of the handle is visible at the left. *c*: the upper part of a woman in similar position; the right eye and the start of the handle. *d*: the head of a youth on a much smaller scale, to right. He may belong at the right of this same handle. *e* gives the handle at the opposite side, with a goose below. *f* is a small fragment from the left eye of either side of the cup.

Thus the composition on either side consisted of a figure between the eyes and one on either side, between eyes and handle, with a bird below one handle and presumably another on the opposite side. The smaller figure is puzzling and does not fit normally into the scheme of decoration.

Ca. 520-510 B.C. As above, Group VIII? For the general type of cup, cf. *C.V.*

## CUPS OF LITTLE MASTER AND OTHER TYPES

**90.** (O-6-49) Fig. 25

Th., 0.003 m.

Fragment from the rim of a lip cup, decorated on the upper zone. The inner edge of the lip reserved. Red: the beard.

The upper part of a centaur with outstretched left arm. The top of the thigh of the horse part is visible. See Acropolis [1578] (Graef-Langlotz, I, p. 169, Phot. Germ. Inst. 640) for the restoration of the whole figure. Compare a lip cup in London (B 408: *C.V. British Museum*, III H e, pl. 12, 9, pl. 2, 3 and 13) for the scene (also in Beazley, *J.H.S.*, LII, 1932, fig. 13). See especially his discussion of lip cups, *ibid.*, pp. 168 ff.

Ca. 540 B.C. Cf. as above, Group IX, pp. 168 f.



Fig. 26

91. (H-4-22, H-7-40) Fig. 25

Th., 0.004 m.

Two fragments from the handle zone of a band cup with offset lip; *a* mended from three pieces. Good glaze within and without. Red: the walls of the car on both A and B; the hair of the charioteer on A; the tails of the horses on B. The wheels are incised with compasses.

A and B, quadriga. On *a* are preserved parts of the charioteer and a small part of the wheel of the car; at the left, a nonsense inscription. *b* consists of most of the wheel of the car on the other side of the cup, also the hind legs of the horses.



For remarks on a brief picture and the use of the inscription, cf. Beazley, *op. cit.*, p. 187. One thinks of Hermogenes in connection with chariots, but this cup is not by him. For Hermogenes, see Beazley, *ibid.*, pp. 196–197.

Ca. 550–540 B.C. As above, Group XIV, pp. 171 f.

**92.** (A–P 501, A–P 558) Fig. 25

Th., 0.003 m.

Two fragments of handle zone of a similar cup. Good glaze. Red: fillet, bands on wing and tail. White: flesh, band on wing, dots at the base of the feathers, a row of dots flanking the red band on the tail.

On either side, a siren. The sirens on this cup are in the tradition of Tleson (the cup in the Cabinet des Médailles, *C.V. Bibliothèque Nationale*, III H e, pl. 47, 5–8), but also not by him. For Tleson, cf. Beazley, *op. cit.*, pp. 195–196. Compare the lip cup in Würzburg (409: Langlotz, pl. 13) with a siren on either side.

Ca. 550–540 B.C. As above, Group XIV.

**93.** (A–P 171) Fig. 25

Th. at rim, 0.004 m.; th. below, 0.0025 m.

Fragment of the rim of a band cup (rim not offset). The glaze is good on the outside, thinner on the interior. A reserved band around the inside of the lip. Red: the hair of the man. White: the flesh of the woman.

Silens and maenads dancing. The upper part of a naked silen and the left arm and the nose of a woman looking toward him. For the scene, see *J.H.S.*, 1932, p. 204, fig. 20, a band cup in New York.

Ca. 540 B.C.? As above, Group XV.

**94.** (H–7–41) Fig. 25

Th. at rim, 0.005 m.; th. of side, 0.003 m.

Fragment from the rim of a similar cup; mended from two pieces. Good glaze within and without. Red: the mane of the horse, the hair of the youth.

A procession to the right? A rider and the upper part of one of the horses remain. At the left, a man's hand holding something?

Ca. 540 B.C. Group XV.

**95.** (A–P 707) Fig. 25

Th., 0.003 m.

Fragment of a similar cup; the glaze on the band very green and worn. The outlines of the figures are incised. Red: the manes of the horses. White: the end of the bar of the chariot pole.

Quadriga to right. The heads of three of the horses are preserved, with a small part of the chariot pole and the reins.

Ca. 540 B.C. Group XV.

**96.** (D-5-41) Fig. 25

Th., 0.003 m.

Fragment of handle zone of band cup. Red: folds of cloak over wrist; dots on dress of the second figure.

Two figures facing. Only the raised left hand of the first is preserved; most of the second, draped figure remains (head and feet are missing) standing to left.

Third quarter of the sixth century B.C. Group XVII, pp. 177 ff.

**97.** (A-P 141, A-P 570) Fig. 25

Th., 0.003 m.

Two fragments of band cup. Good glaze.

On either side, a quadriga in front view. *a* shows the lower part of the car and the horses' legs. *b* is not from the same side: the spacing of legs and wheels differs slightly, but from its measurements it doubtless comes from the same cup.

*Ca.* 540 B.C. Group XVII.

**98.** (H-1-60) Fig. 25

Th., 0.003 m.

Part of the handle zone of a band cup. Fairly good glaze. The outline of the wing incised. Red: the chiton, the bar on the wing of the Nike; the panel on the lower part of the drapery of the first man. White: the flesh of the Nike; the dots on the hem of the chiton of the first man.

Part of the left leg and wing of a Nike hastening to right; the draped figure of a man to left, and the left leg of a second man striding to right. Compare a band cup in Würzburg (398: Langlotz, pl. 11).

*Ca.* 540 B.C. Group XVII.

**99.** (A-P 10) Fig. 25

Th., 0.003 m.

Similar fragment; mended from three pieces. Good glaze. Red for the car and for the manes of the horses.

Quadriga to right. The forepart of the quadriga is preserved, with its prancing horses and its wheels seen in three-quarter view. A vertical line of dots punctuates the scene at the right.

Last quarter of the sixth century B.C. Group XVII?

**100.** (A-P 107) Fig. 25

Th., 0.004 m.

Fragment of the handle zone of a cup, with the reserved stripe below. Good glaze. White: the cushion and the pattern of dots on the cloak.

Herakles feasting. The draped man lying on a cushion with his lion skin hanging on the wall at the right must be Herakles. The lower end of his club (?) may be seen at the extreme right.

*Ca.* 510 B.C. Group XVIII, pp. 179 f.

**101.** (A—P 785) Fig. 27

Th. below, 0.004 m.; th. near edge, 0.0025 m.

Two fragments of a kylix with straight rim; eyes at the handles. Both fragments mended from many pieces. Buff clay; good glaze within and without. Red: the fillets of the youths and stripes on their cloaks, the irises of the eyes of the cup. White: the circles around the central dots of the eyes.

On either side, between eyes, a reclining youth wrapped in a cloak. From his hands spring the stalks of a vine.

Late sixth century B.C. Group XIX, pp. 180 f.



Fig. 27

**102.** (A—P 509) Fig. 25

Th., 0.003 m.

Fragment of a cup decorated on the interior; the start of the foot visible on the outside. Good glaze. The tongues alternately red and black, with no relief line between.

A feline to right. Only the tail of the animal is left. Compare Louvre F 65 (*C.V.*, III H e, pl. 77, 7, 9, 11). Probably from a lip cup (as for instance, Beazley, *J.H.S.*, LII, 1932, p. 175, fig. 8).

*Ca.* 550 B.C. Group XXII, pp. 182 f.

**103.** (A—P 733) Fig. 25

Th. near centre, 0.007 m.; th. of side, 0.005 m.

Fragment of cup decorated on the interior. Mended from two pieces; the start of the foot on the reverse. Good glaze. Red: alternate tongues of the border (relief lines between). Two reserved bands on the exterior.



Courting scene. Remain the lower legs of man and boy at the left and those of a third man dancing to the right. For the same motive, see Acropolis 1761 (Graef-Langlotz, I, pl. 86, explained by Beazley in *C. V. Oxford* text to III H, pl. 3, 23, 24 and 26). Although the cup from the Acropolis is much less careful, the glaze less good, the scale smaller, the cups may very well be from the same workshop. They have the same flat bowl and the reserved band around the tongues with the red applied directly on the ground. The third figure on the Acropolis vase carries a wreath.

For courting scenes, see Beazley, *J.H.S.*, XLIX, 1929, pp. 260 f.

End of the sixth century B.C. Group XXII.

**104.** (A-P 328) Fig. 25

Th., 0.003 m.

Fragment of the interior. Good glaze. The outline of the leg incised. Red: a stripe outlining the hind leg.

The haunch, and part of the hind paws and the forelegs of a feline to left. From a lip cup?

Ca. 550 B.C. Group XXIV, pp. 184 f.

**105.** (A-P 386) Fig. 25

Th., 0.005 m.

Fragment from the interior. Good glaze. The outline of the boy's face incised. Red: the hair and the beard of the man; the fillet of the boy.

Courting scene. Part of the heads of a man and a boy facing each other. One of the man's hands is touching the chin of the lad. Belongs to **103?** (Beazley).

End of the sixth century B.C.

**106.** (A-P 786) Fig. 28

Diam. of lip, 0.144 m.; diam. of foot, 0.062 m.; height, 0.068 m.

Stemless kylix. Mended from many pieces; restored in plaster. Fairly good glaze. Red: petals of palmettes. White: dots at the base of the petals and in the loops of the connecting chain. A reserved line under the handle zone.

On the handle zone, a chain of vertical palmettes.

Late sixth-early fifth centuries B.C. Group XXVI, pp. 186 f.

**107.** (A-P 100) Fig. 25

Th., 0.004 m.

Fragment of "Droop" cup. Mended from two pieces. The interior is black, the glaze good. The lines tend to become diluted.

Pygmy and cranes? On the main figure zone (upside down) are a swan or crane, a small running figure (a pygmy?) and the tip of the wing of another bird. On the handle zone, traces of the loops of the chain of buds.

None of the several fragments of "Droop" cups among the Acropolis fragments match this piece. Acropolis 1842 comes nearest (illustration missing in the publication). No human figures appear in Ure's classification (*J.H.S.*, LII, 1932, pp. 55-71). Beazley (*ibid.*, p. 167, note 3) also gives the literature of the subject.

*Ca.* 540 B.C.? Group XXVIII, p. 188.



Fig. 28

108. (A-P 756) Fig. 25

Th. at top, 0.003 m.; th. below, 0.004 m.

Fragment from the handle zone of a "Droop" cup. Good glaze, faintly speckled and metallic on the inside. Red: the band under the scene. White: the end of the chiton of the charioteer.

A man following a chariot. The wheel of the car and the hem of the charioteer's chiton are preserved, with the legs of the man behind the chariot. The wheel is hand drawn. Cf. Ure, *op. cit.*, pl. III, no. 86.

*Ca.* 540-530 B.C. Group XXIX, pp. 188 f.

109. (A-P 660) Fig. 25

Th., 0.005 m.

Fragment from the handle zone of a cup. Good glaze. A reserved line inside? Red: the tail of one of the horses; a line under the scene. White: the third horse.

Quadriga to right. Part of the wheel and car show at the left, then the hind legs of the horses and the line of their bellies. Behind the chariot, the leg of a man; at the right, the greaved leg of a warrior walking beside the horses.

Cf. Ure, *op. cit.*, pl. III, no. 96. Group XXIX?

110. (A-P 109) Fig. 25

Th., 0.0055 m.

Fragment of the side of a cup. The fragment has been burnt and the glaze dulled. Red: a stripe on the chiton of the woman; the edge of the shield(?). White: the woman's foot.

Athena? The lower drapery of a woman hastening to the right, apparently with a shield on her arm; the tip of a ray shows below the horizontal lines under the scene.  
*Ca.* 520–510 B.C. Group XXIX? or more likely VIII?

**111.** (A–P 682) Fig. 25

Th., 0.004 m.

Fragment of a small stemless cup decorated on the interior only, except for a zone of rays, alternately solid and in outline, over the foot. The start of the foot preserved. On the interior, two concentric circles in dilute glaze and a reserved band around the central design. The outline of the rays in relief line.

A horse to left: the hind legs and part of the body of the animal remain.  
 End of the sixth century B.C.? Group, XXXI, pp. 190 ff.

**112.** (T–1–35) Fig. 25

Present height, 0.023 m.

Part of the foot and centre of a small cup. The glaze only fairly good. Red: the teeth, the tongue and tusks, and a stripe around the beard of the gorgoneion. Relief line for the ears, eye, and brow. Incised beard and hair.

In the centre of the cup, a gorgoneion. There are a great many cups with gorgoneia from the Acropolis. See also, for example, *C.V. Compiègne*, III H e, pl. 11, 1–18.

Last quarter of the sixth century B.C.? Group XXXI.

**113.** (A–P 693) Fig. 25

Th., 0.003 m.

Fragment of rim of kylix. Good glaze. Red: the manes of the horses and the breast plate of the foremost horse. White: the "joints" of the harness.

Quadriga to right. The heads of two of the horses are left, with a vine in the field. This cup is like many other examples from the Acropolis, but rather better than the average.

End of the sixth century B.C., beginning of the fifth. Group XXXIII, pp. 194 ff.

**114.** (A–P 253) Fig. 25

Th., 0.004 m.

Fragment of the rim of a kylix. Brilliant, thin glaze. Red: a stripe on the cloak, the eye, the outline of the forepart of the hair, the fillet. White: the flesh, the dot pattern on the chiton.

Woman (maenad?). The upper part of her body to left with right arm outstretched. Vines, bare of leaves, in the field.

Late sixth century B.C.? Group XXXIV, pp. 200 ff.

**115.** (A–P 111) Fig. 29

Diam. as restored, 0.20 m.

Kylix with offset lip, decorated on the interior. The start of the foot on the reverse. Mended from many separate fragments and restored in plaster. Buff clay; red wash. The glaze on the outside has worn green at one handle and is splotched all around the lip. The glaze at the edges



of the figures is often very thin. Red: the fillets, stripes of the cloaks, over folds over the arms, manes of the horses. White: the fillets of the figures opposite the handles, the chitons of the seated figures, the tail of one of the horses, the tongue of the gorgoneion.

In the centre, a gorgoneion (the cup is upside down in the picture); around, two zones of seated and standing figures and riders. The tongue and part of the beard of



Fig. 29

the gorgoneion are preserved. The fragment at the bottom of the cup as photographed should have been "restored" nearer to the horse at the left, so that the figure with uplifted left arm would have been closer to the horse, and the horse at the right of the fragment thus have had more room for its head and its forelegs.

Cups with similar "zone" decoration on the interior are not common. The Nikosthenes workshop produced one, but in quite a different style, the cup of a different shape, the zones undivided (see Hoppin, *B. F. Vases*, pp. 182-183, no. 5).

Third quarter of the sixth century B.C.

## LIDS

**116.** (A-P 425, O-6-7, N-4-9) Fig. 19

Th. of shoulder, 0.008 m.; th. of side, 0.004 m.

Two fragments of the top and the start of the side of the lid. Two grooves on the outer angle. The clay is quite red, the glaze good. The interior is unglazed. No relief line on the "ribbon" pattern. Red: the wing of the first bird on *a*; a ring around the outer angle of the lid, between the grooves.

On the top: *a*, parts of two swans (?) to right. The bird on the right has spread its wings; filling ornament in the field. On *b*, a swan (?) to left. "Ribbon" pattern around the side of the lid. For the pattern, see **18** (Fig. 6).

*Ca.* 560 B.C.

**117.** (A-P 385) Fig. 30

Th., 0.007 m.

Fragment of the upper surface and the ridged outer edge of the lid of a lekani? (two narrow grooves). Buff clay, unglazed on the inside. Red: the neck and antlers of the stag (that of the antlers applied on the ground of the clay), the breast of the cock, the wing of the goose, the line on the moulded edge between the chain of buds and the concentric grooves.

Animals: stag, cock, and goose. The fragment must have formed part of a cover with ridged edge. Another example of this kind of vase occurs on the Acropolis; although I have not been able to find its number.

*Ca.* 560 B.C.

**118.** (A-P 250) Fig. 30

Th., 0.004 m.

Fragment of the lid of a lekani. Buff clay; excellent glaze inside as well as on the exterior. Red: the tail of the second horse; a circle on the inside of the vase.

A race? The hindquarters of the first horse and the forepart of the second.  
Late sixth century B.C.?

## SMALL VASES GLAZED ON THE INTERIOR

**119.** (A-P 330 *a-b*) Fig. 30

Th., 0.0035 m.

Two fragments of the slightly concave side of a small vase with excellent glaze on the interior: a kantharos? Red: *a*, the eye of Athena; *b*, the cloak; lines on the inside of the vase. White: *a*, the flesh of Athena; *b*, the foot of the woman.

*a*: Athena to right. Her eye, nose and mouth, her left arm, a snake of her aegis and part of the spear in her right hand remain. Traces of another figure at the right of the fragment. *b* shows the feet and the lower part of the drapery of a woman to right. Mock inscriptions in the field on both fragments. *b* may form the lower of *a*.

Third quarter of the sixth century B.C.

## 120. (A-P 40) Fig. 30

Th. above, 0.004 m; th. below, 0.005 m.

Fragment from the straight wall of an open vase with rather pronounced curve. Good black glaze inside. The inscription, as on 119, is in dilute glaze. Red: the tail of the horse. White: the dotted rosettes on the cloak.

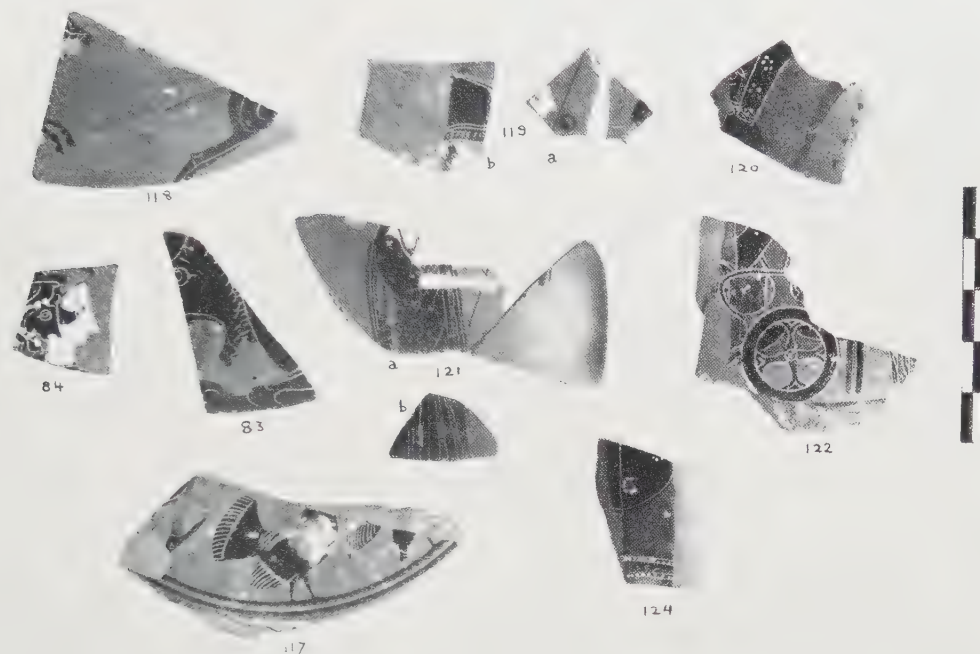


Fig. 30

Man and horse. The tail of the horse remains at the right. At the left is a male figure naked except for a dotted cloak over his raised left arm. Two meaningless inscriptions run obliquely across the field.

Third quarter of the sixth century B.C.

121. (A-P 388 *a-b*) Fig. 30

Th. 0.003 m.

Two fragments of the convex side of a small vase excellently glazed on the interior. *a* is mended from two pieces: the "join" is not absolutely certain. Red: a few of the folds of the drapery on both *a* and *b*. White: *a*, the flesh, the dotted pattern on the dress.



*a* shows the middle part of a draped woman to right holding a staff in her right hand. In her raised left may be an object (a basket or box?) from which hangs a fillet (the lower end of which is visible at the right). A loose lock of hair hangs over her shoulder. *b* gives a fragment of drapery with similar crinkly folds.

*Ca.* 520–510 B.C.

### TRIPOD VASES ONLY PARTLY GLAZED ON THE INTERIOR

#### 122. (A–P 692) Fig. 30

Th., *ca.* 0.009 m.

Fragment from the upper side of a tripod kothon, with the start of the foot on the reverse; the outer edge is broken away. Greyish buff clay (burnt so that the ground has turned greenish brown). Red: the car (not the railing), panels of the cloak, the tail of one of the horses, and one of the horses entire. White: the chiton of the driver, another of the horses.

Quadriga to right: most of the car and the lower part of the charioteer in a long white chiton, holding a wreath in his right hand. There seems to be a second person in the car at the right. Below, the tails and hind feet of the horses.

*Ca.* 560–550 B.C. Attributed to the "C" group by Beazley. For the group, see Beazley, *Metrop. Mus. Studies*, V, 1934, pp. 93 ff.; another tripod pyxis, *op. cit.*, p. 114. The drawing of the wheel is especially characteristic.

### FRAGMENTS OF VASES UNGLAZED ON THE INTERIOR

#### 123. (A–P 14) Fig. 31

Th. at neck, 0.008 m.; th. below, 0.003 m.

Fragment from the thickest part of the side where it joins with the neck (from a jug?). Burnt. Good glaze; relief lines between the tongues at the top, and for the handles of the spear, the caduceus, and the staff. Red: fillets, alternate tongues of the upper border. White: the faces of the women, decorative panels on the crest of Athena's helmet.

Athena, a woman, and Hermes: the judgment of Paris. The upper part of the heads of Athena (helmet, spear) and the woman (bud-tipped staff), and the top of the caduceus of Hermes remain. Above, the tongues of the upper border.

Third quarter of the sixth century B.C.

#### 124. (A–P 595) Fig. 30

Th., 0.002 m.

Fragment of the convex side of a lekythos or oinochoe. Good glaze. Red: the chiton, except for the pattern of the lower border; spots on the cloak. White: the small dots around the rosettes on the cloak; the lines of dots flanking the pattern of the lower hem.

A draped male faces left. His head and the upper part of his body have gone; a fold of his cloak lies over his left arm.

Third quarter of the sixth century B.C.

**125. (A-P 478) Fig. 31**

Th., 0.003 m.

Fragment of a thin walled vase with very pronounced curve at the point immediately below the ground line of the scene. Good glaze. Lower edge of the peplos incised. Red: a stripe on the dress. White: lines of dots on either side of the spiral border of the hem.

A woman striding to right. Part of the lower hem of her peplos; the tip of one foot appears at the left.

Two fragments of a vase in the Acropolis collection [2234] (Graef-Langlotz, I, pl. 95, p. 224) with a very similar curve are called psykter fragments by Langlotz, and the North Slope fragment may be from another vase of the same shape, but hardly from one of those unusual vases.

*Ca.* 550–540 B.C.



Fig. 31

**LEKYTHOI****126. (A-P 587) Fig. 19**

Th., 0.005 m.

Fragment from the shoulder and side. The clay is quite red; the glaze good. Red: the fillet and the chiton of the youth; the horizontal line at the angle of the shoulder.

On the side, a youth; on the shoulder, a feline. The head of the youth is preserved, and the upper zigzag border of his chiton. Above, on the shoulder, is part of the paw of a feline to right.

*Ca.* 550 B.C.

**127. (A-P 423 a-b) Fig. 32**

Th. above, 0.002 m.; th. below, 0.005 m.

Two fragments of lekythos of red figured shape; *a* mended from two fragments. Reddish clay; the white slip slightly yellowish; the glaze crackled. The edges of the figures look diluted. Red: manes, tails, and breast plates of the horses of the first quadriga, the line below the ground line and two lines below the reserved band. As top border, a maeander running to right.



Fig. 32

A quadriga race. *a* shows the foreparts of the first two horses of the hindmost quadriga, all of the horses of the leading team except for the backs of the heads of the last two and for parts of their legs. Meaningless inscriptions in the field. *b* shows the wheel of the second (?) chariot, with a small part of the car and the hind feet of the second team.

End of the sixth century B.C.

## PLATES

### 128. (A-P 295) Fig. 33

Present height, *ca.* 0.021 m.

Fragment of the foot and centre and the start of the rim, with a ridge at the point of junction, on the upper side. The glaze is brownish except where preserved black by the white paint applied over it. Traces of burning. Red: the hair and beard of the first figure; the chiton of the second. White: the chiton of the man; the face of the woman.

Man and woman. The head and the upper part of the breast of a draped and bearded man to right; the long hair, the right shoulder and the neck of a woman also to right. Traces of an exergue at the top of the picture.

*Ca.* 550 B.C. or early middle of the sixth century.

### 129. (A-P 696, A-P 729) Fig. 33

Th. on inner edge, 0.007 m.; th. on outer edge, 0.005 m.

Three fragments of the centre. Red clay; good glaze. On the reserved under surface, wide black bands. Ivy pattern below the ground line.

A quadriga to right. *a*: the middle of the charioteer bending forward; part of his elbow shows at the right; on his back, a Boeotian shield. *b*: the wheel of the car and part of the ivy of the ground line. *c*: the forefeet of the horses and the feet of a man accompanying the quadriga; more of the ivy.

Late sixth century B.C.?

### 130. (A-P 11, B-4-3) Fig. 33

Present height, 0.012 m.

Two fragments of the foot and centre. The under side and half of the outer edge of the foot are glazed. White: the berries on the vine; an object at the lower side of *b*; the pattern on the hanging fold on *a*.

A man to right. *a* shows his lower leg, with two ends of drapery hanging behind. *b* shows two stalks of the vine in the field, with traces of some unidentifiable object below.

Early fifth century B.C.?

### 131. (A-P 322) Fig. 33

Present height, 0.012 m.

Fragment of the centre and ridged foot. The form and the dimensions of the foot resemble those of 132. Brown glaze, black in places. Red wash within and without. White applied over the border of dots. The under side of the plate is reserved except for a thin line at the outer edge of one of the ridges.



An archer? The upper part of the head of a man to right. Behind him a quiver(?). A vine spray in the field; as border, two rows of alternating dots.

Late sixth–early fifth centuries B.C.

**132.** (A-P 259) Fig. 33

Width of outer ridge, 0.015 m.; of narrower ridge, 0.006 m.

Fragment of the centre and the ridged foot which consists of a wide concave ridge (nearest the centre) set off by a groove from a narrower ridge, also concave; after another groove, a concave

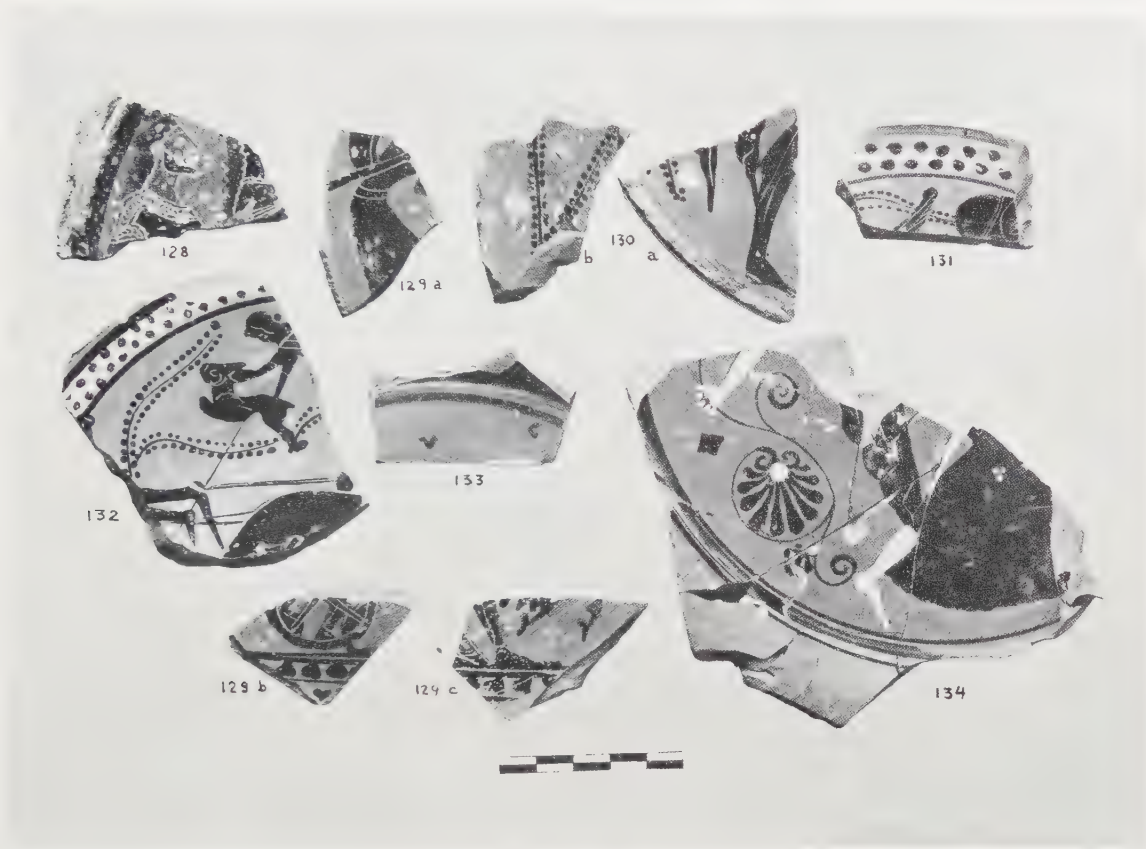


Fig. 33

moulding. The plate is thicker near the centre. Glaze brown to black on the inside, a lustrous black on the outside. The narrow concave ridge and the central part of the under side are black; a reserved circle at the centre. Traces of burning below. White: the ground of the outer border.

The odd looking scene becomes intelligible if one looks at Acropolis 2446 (Graef-Langlotz, I, p. 238, Phot. Germ. Inst. 50), where the draped figure of the charioteer and more of the tails of the horses are preserved, with part of the railing of the car, and the chariot pole. The picture, then, represents a quadriga to right with Eros(?) flying above

to left with a hare in his hands. The dark object above the backs of the horses is the trunk of the vine.

Although the foot is quite different, the two plates must be from the same workshop. There is an extraordinary variety of combinations and permutations in the mouldings of plates.

Late sixth-early fifth centuries B.C.

**133.** (A-P 578) Fig. 33

Th. of centre, *ca.* 0.005 m.

Fragment of the rim and centre; the rim has a rounded lower edge and a convex upper profile. Brown-black glaze; red wash on the interior. The inscription is painted; the exterior unglazed.

On the reserved ground of the interior is the inscription: **VC**; traces of a chain of buds on the rim. Cursive sigmas occur later in the fifth century (on the white ground lekythoi of the Glaukon period, for instance see a Nolan amphora in London (E 324: *El. Cér.*, II, pl. LXXX) by the Sabouroff painter, where both kinds of sigma are used. On a cup of *ca.* 480 B.C. (*El. Cér.*, III, pl. XXXIV) both three bar and four barred forms of the letters appear. As further evidence of the fluctuating state of the alphabet of the time, see the **Ω** on Acropolis 1042 (Graef-Langlotz, II, pl. 82 and p. 94: *ca.* 500 B.C.).

First quarter of the fifth century B.C.?

**134.** (A-P 428) Fig. 33

Present height, *ca.* 0.028 m.

Fragment of centre, foot and rim; mended from ten pieces. The rim is convex on both inner and outer surfaces; low ring foot. Reddish clay; dark brown glaze. Relief line used for the stems of the spirals. The foot of the vase is reserved, the rest of the underside glazed. White: the flesh, the dot pattern on the chiton; the heart of the palmette.

The lower part of a woman running to the right. Although her position is a very contorted one, she undoubtedly has twisted herself around so that her hand grasps the tendril of the palmette design at the left side. Thus the ambiguous object hanging down from above and ending below at the level of her right knee must be a fold of her cloak. The "near" hem of her skirt is only faintly incised; the upper line of the leg marks the place where it begins. For a similar convention in the drawing of the leg see a Panathenaic amphora in Würzburg (171: Langlotz, pl. 31. The part above the leg is modern) of the beginning of the fifth century.

Beginning of the fifth century B.C.

## PLAQUES

**135.** (T-1-21, L-3-28) Fig. 34

Th., 0.007 m.

Two fragments of a small plaque, one mended from two pieces; the other fragment nearly connects with the first. The right end of the plaque is largely intact; the edges have been bevelled

off and the corners rounded. The underside is reserved and very smooth. Reddish clay; red wash. Red: the wreath and the belt of the woman; the panels in the upper part of the peplos. White: flesh. Relief line on the loops of the chain of the border. Outlines of dress and hair incised.

A woman to left. The upper front part of the woman is missing, but part of her face and large ear is yet visible. She wears a wreath on her straying locks.

As far as I have been able to find out, no parallel for the border exists.

*Ca.* 535 B.C. Time of the later Amasis (Herr Wedekind).



Fig. 34

### 136. (A-P 661) Fig. 34

Th.. 0.008 m.

Fragment. Flat, fairly smooth back, unglazed. Red lines on three of the folds. White: dot pattern.

A woman striding to right. A few folds of her pleated chiton remain.

*Ca.* 520-510 B.C.

## ATTIC RED FIGURE

### KYLIKES

The three following rim fragments, **137-139**, add to the already amazing store of Euergides fragments found on the Acropolis. The North Slope fragments come from none of the known cups. For **139**, Mr. Beazley suggests the reading *Φιλοχο*μα[ς], as being a name used by Euergides.



**137.** (A-P 140) Fig. 35

Th. near centre, 0.005 m.; th. near edge, 0.002 m.

Fragment from the rim. Excellent glaze. Relief line: the inside and outside of the reserved space around the head, including the forehead, the profile; a line above the forehead and one at the base of the neck; the fringe of the hair. Red: wreath.

The head and shoulders of a draped youth to right. The line of his chin is chipped away.

*Ca.* 520-510 B.C. By Euergides.

**138.** (A-P 256) Fig. 35

Th., 0.004 m.

Fragment from the rim. Fine glaze; red wash. Relief contour.

Two warriors advancing to left side by side. The upper part of the helmeted head of the first warrior is visible, with the lower half of his face hidden by his shield. At the right edge, the end of the crest of the second warrior.

*Ca.* 520-510 B.C. By Euergides.

**139.** (A-P 23) Fig. 35

Th. near centre, 0.004 m.; th. near edge, 0.003 m.

Fragment from the rim. The glaze is quite good, a trifle thin near the shoulder. Rather coarse relief contour for everything including the reserved head line. Red for the wreath and the inscription.

A diskobolos? An athlete stooping, perhaps to pick up the diskos. The left shoulder and upper arm and the back of the wreathed head of the athlete remain.

*Ca.* 520-510 B.C. By Euergides.

**140.** (A-P 313) Fig. 35

Th., 0.007 m.

Fragment of the centre, with the start of the foot on the reverse. Buff clay, fairly good glaze. Relief contour: the nose, the forehead, and the crown of the head. The fringe of the beard in relief. The outline of the back of the head reserved.

A silen is crouching to right, with the line of his hunched shoulder visible. At the top is the framing circle and perhaps part of a hand or cornucopia(?).

*Ca.* 520-510 B.C. Circle of Epiktetos.

**141.** (A-P 649) Fig. 35

Th. of rim at its widest part, 0.004 m.; th. of side, 0.0035 m.

Fragment from the side and offset rim, with a ridge projecting into the interior. The start of the handle is preserved at the extreme left of the fragment. Excellent glaze. Sealing wax red, now much flaked, used for the outside of the rim and for the centre of the interior. Apparent traces of red in the incised outline of the head. Relief contour for the arms. Red: the inscription and the fillet.

A pursuit? The scene is not clear: two figures seem to be involved, one fleeing to the right with long locks streaming down his shoulders and with right arm extended behind him.

Acropolis 211 (Graef-Langlotz, II, pl. 10), a cup with the sealing wax red of this fragment, has much the same profile, but the drawing is not the same. Mr. Beazley first saw the traces of the handle; I had thought them the relief contour of the face of the pursuing figure. Under the circumstances the letters ΕΠ immediately to the right must be part of a name: ΕΠΙΚΤΕΤΟΣ or ΕΠΙΛΥΚΟΣ and not part of ΕΠΙΟΙΕΣΕΝ.

Ca. 510 B.C. By Epiktetos?

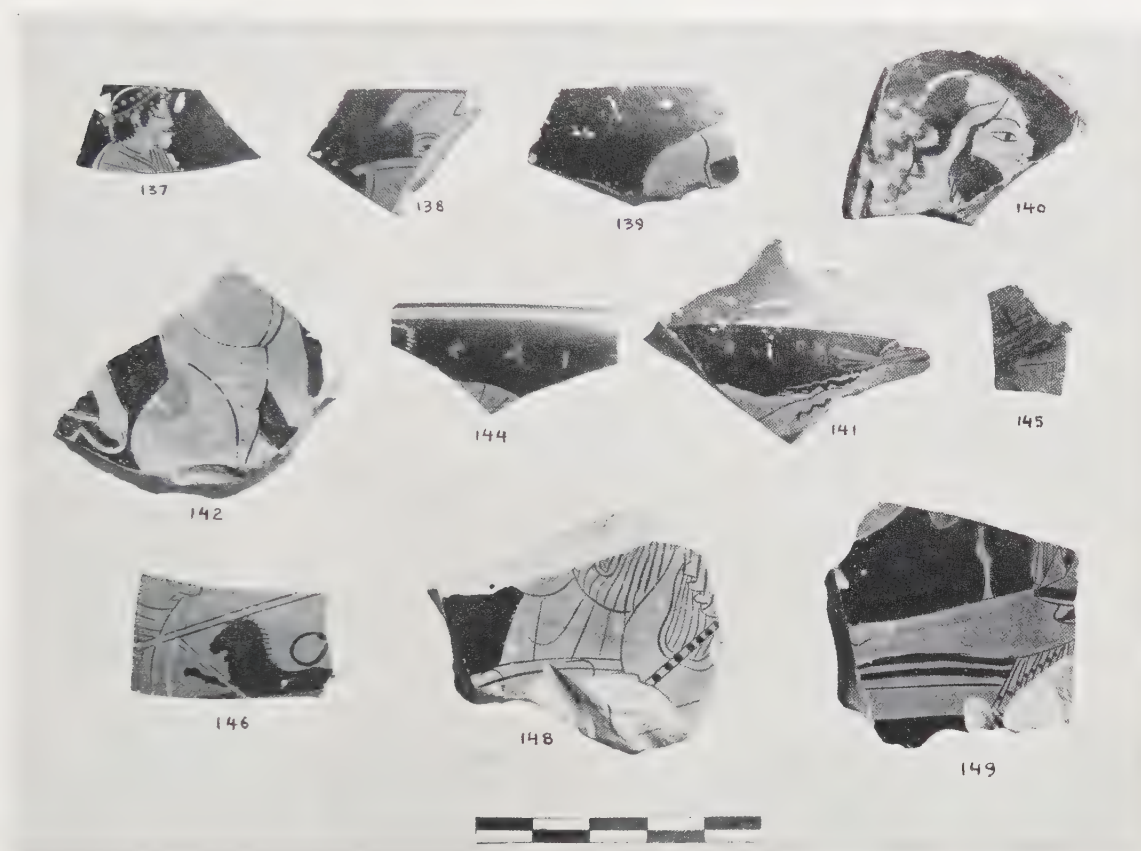


Fig. 35

142. (A-P 88) Fig. 35

Th., 0.005 m.

Fragment of the interior; the start of the foot on the reverse. Buff clay. Relief contour around everything but the knuckles of the right hand. Dilute glaze for the markings of the thighs and abdomen.

The torso and part of the arms of a silen to right. In his right hand is the handle of a kantharos. For the abdominal markings see Acropolis 228 (Graef-Langlotz, II, pl. 12).

Ca. 510 B.C. Time of Panaitios.

**143.** (A-P 286) Fig. 36

Th., 0.001 m.

Fragment from the centre. The clay is more buff in colour than usual; the glaze is good but has partly fired red on the outside of the fragment. Relief contour for the face, the beard, and the bow. Dilute glaze markings on the lion skin. Red: the inscription, the string of the bow.

Herakles stringing his bow. The front part of his face is preserved, showing the upper jaws of the lion skin over his forehead. At the top, a bit of the circle; at the right, the top of the bow. Between: bow and Herakles:  $\Theta$ . The photograph should be tilted to the right.

*Ca.* 500–490 B.C. Attributed to the Panaitios painter by Beazley.

**144.** (A-P 215) Fig. 35

Th., 0.0025 m.

Fragment from the rim. Good glaze; very fine relief line. The edge of the hair incised. The reserved line on the interior is narrower than that on the exterior. Red: the inscription.

A draped figure bending to the left. The left shoulder and the flying ends of the *krobylos* remain.

The inscription may be reconstructed as:  $\text{AN]TIA}\varsigma \text{ KAI}\text{O}\varsigma$  (retrograde).  $\text{ΦIN]TIA}\varsigma$  is not as likely, although too little of the scene is left for legitimate attempt at attribution.

*Ca.* 510–500 B.C.

**145.** (A-P 592) Fig. 35

Th., 0.002 m.

Fragment of the design on the exterior. Excellent glaze and technique on the outside; the glaze thinnish on the interior. The texture of the skin is indicated by dilute glaze.

A maenad? Part of the spotted skin of an animal, worn over an elaborate chiton (the folds of which may be seen in the lower right corner of the fragment).

*Ca.* 500 B.C. Compare, for the skin, the pointed amphora of Kleophrades in Munich (2344: F. R., pls. 44–45).

**146.** (A-P 260) Fig. 35

Th., 0.0025 m.

Fragment of the design on the exterior. Good glaze. The muscles of the torso of the youth are in very faint dilute glaze; also in dilute, traces of the youth's first-beard. Relief line used for the fringe of the lion's mane (his teeth are represented, but not in relief). Part of the relief drawing is gone, especially on the inner rim of the shield and the thumb of the hand.

A warrior. At the upper left corner of the fragment is his chin looking to the right. At the right are part of his shield (lion device) and his spear, with three fingers of the hand grasping the lance. A bit of his cloak shows below, at the neck.



**147.** (UG-4-35) Fig. 36

Th., 0.003 m.

Fragment from the rim. Fairly good glaze; red wash. Relief contour around everything but the forelock; relief dots edging the hair. Dilute glaze: the scales on the casque of the helmet and the snake on the cheek-piece.

The head of Athena to left. Possibly a gigantomachy. At the lower left side of the fragment are parts of her shield and her aegis. Above, her spear.

*Ca.* 500-490 B.C. "An early work of Makron's" (Beazley).

**148.** (A-P 499) Fig. 35

Th. near edge, 0.005 m.

Fragment of the design on the interior; part of the stem of the cup preserved. Excellent glaze; red wash. Relief contour.

Two figures facing left, one seated in the foreground with right arm raised on a full chiton sleeve, the other standing behind. The parallel curved lines at the bottom of the fragment represent the knees of the first figure. The lines crossing both knees are not unusual. The bulge in the lower right corner is the loose fold of the himation and the small folds above are those of the overfold of the chiton. The more widely spaced lines immediately above the knees represent the folds of the himation of the standing figure. The spotted object at the lower right must be the staff of the seated figure.

*Ca.* 490 B.C. "By Makron" (Beazley).

**149.** (A-P 9) Fig. 35

Th. of side, 0.006 m.

Fragment of the design on the interior. Excellent glaze; red wash. Especially visible on the leg. Relief contour. Dilute glaze: a line down the upper folds of the chiton. The dark band on the cloak, and the two stripes of the covering of the bed are in thinned glaze. Relief dots on the lower part of the chiton.

A symposium? A man apparently is sitting on a couch with the left leg of a reclining figure across his knees. The drapery at the right of the picture cannot belong to the owner of the leg: the folds of the cloak with their dark border and the fine folds of the chiton below the leg must go with the second figure seated bolt upright in front view on the bed. Hanging on the wall at the left is a shield; behind the bed, a staff; on the bed itself, a striped mattress. Between the stick and the shield is another object hanging in the field, probably a scabbard.

*Ca.* 490 B.C.

**150.** (A-P 264) Fig. 36

Th., *ca.* 0.0035 m.

Fragment of the stem and centre of the cup. The glaze is worn, especially in the lower left corner of the inside and on the exterior. Relief contour is general, with occasional gaps: below the club and on the outline of the tail of the lion skin. Dilute glaze for inner markings such as the muscles of the legs and torso, and for the flecked fur of the lion. Red: the straps of the quiver.

Herakles advancing to right. Preserved: his legs from thigh to knee, and the lower part of his torso. He wears a lion skin over his left shoulder and arm (one of the paws shows above, knotted around his neck), buckler-wise, in the manner of Athena's aegis. Behind his right leg is the tail of the lion; on either side the paws seen from the inside.



Fig. 36

Behind, at thigh height, his quiver: the spirals at the right are the decorations of its top. The object on the first plane at the left is of course his club.

Ca. 480 B.C. Compare for general outline and markings, Würzburg 319 (F. R., pl. 134, 2; Beazley, *Berliner Maler*, no. 6, pl. 9, 2) and London E 267 (Beazley, no. 27, pl. 17, 2). For the quiver, see the Herakles and Antaios krater of Euphronios in the Louvre (*C.V.*, III I c, pls. 4 and 5; F. R., pls. 92-93), the volute krater of Euphronios in Arezzo (F. R., pl. 62), and the bell krater by the Berlin painter in the Louvre (E 174: *C.V.*, pl. 6, 8). The photograph should be tilted a little to the left.

**151.** (A-P 2) Fig. 36

Th. above, 0.003 m.; th. below, 0.0035 m.

Fragment of the exterior design. Excellent glaze, slightly green on the outside. Relief contour; relief dots on the apoxygma. Dilute glaze: vertical stripes down the centre of the folds. Red: sword strap.

Arming scene. The middle part of a draped woman holding a scabbard in her right hand (the strap dangles from the hilt). The drapery is twice girded. Traces of another figure at the extreme right, at the level of the first girdle.

*Ca.* 480 B.C.

**152.** (A-P 537) Fig. 36

Th., 0.006 m.

Fragment from the centre; the start of the foot on the reverse. Good glaze on the inside and outside. Relief contour. Dilute glaze: the glaze on one paw of the lion skin, the tiny dots on the other.

A silen? Herakles? Part of the leg of a naked figure; two paws of a lion skin.

## KOTYLAI

**153.** (A-P 430) Fig. 36

Th. at bottom, 0.004 m.; at centre, 0.005 m.; at edge, 0.002 m.

Fragment of the rim. The glaze is much battered, and much of the relief line gone. Relief contour around everything but the forelock of Herakles, which is done in relief dots. The reserved line under the top border is also edged with relief line. The top of the rim reserved. Red: the string of the bow.

Contest for the tripod. Traces of the hair and the lion skin of Herakles remain at the left; at the right, the upper part of the tripod, parts of the bow of Apollo and of the left arms both of Apollo and of Herakles. Between the tripod and the hollow of Apollo's elbow is the shaft of an arrow.

This fragment makes the third of three similar kotylai from the Acropolis together with Acropolis 449 (Graef-Langlotz, II, pl. 39: also a contest for the tripod) and Acropolis 450 (*ibid.*, pl. 38: ivy pattern and dots at the rim as on the North Slope fragment). They are very like each other in style and the fragment from the North Slope must be Oltan as well as the others.

*Ca.* 520 B.C. By Oltos.

**154.** (A-P 436) Fig. 36

Th., 0.002 m.

Fragment of the side. Good glaze. Dilute glaze: a band across the folds of the chiton; a stripe on the staff.



A draped figure with a staff, to right. A foot and part of the lower drapery are preserved. At the right is the lower end of a staff; below, a zone of crossing lines.

Third quarter of the fifth century B.C.? See Beazley, *C.V. Oxford*, text to III I c, pl. 65, 24. The Attic form of this type of kotyle, once derived from Corinth, is imitated in turn at Corinth.

**155.** (A-P 435) Fig. 36

Th. above, 0.003 m.; th. below, 0.004 m.

Fragment of a small cup, possibly a kotyle. (The fragment is upside down in the photograph.) Excellent glaze, especially on the inside; red wash. Relief contour.

A figure mounting a chariot. Part of the lower drapery of the figure and a bit of the chariot wheel and the floor of the car.

*Ca.* 440–430 B.C.?

## AMPHORAE

**156.** (A-P 401, A-P 600) Fig. 37

Th. above, 0.004 m.; th. below, 0.008 m.

Two fragments of a pointed(?) amphora, with the start of the handle at the right. Good glaze; red wash. Very solid relief contour. Red: inscriptions on both fragments.

A, Athena; B, maenads. *a*: at the left is a maenad going to right, looking back. She wears a sleeved chiton with a himation looped over her right shoulder; in her right is a thyrsos. The head of the other figure extends up on the handle. From her aegis (at the upper corner of the fragment) and her spear (the end of the haft shows below at the left) she must be Athena. Between them, running upwards, is the inscription:  $\epsilon\Gamma\alpha\iota\varsigma$ : ( $\eta$   $\pi\alpha\iota\varsigma$ ). *b* gives the folds of the himation of a third figure facing to right. At the left are traces of a letter slightly larger than the letters on *a*: **A**.

*Ca.* 500 B.C. The style compared by Beazley to that of the plastic vase, London E 875 (*C.V.*, pl. 37, 1).

**157.** (UG-4-49) Fig. 37

Th., 0.007 m.

Fragment of a closed vase, perhaps an amphora. The glaze is only fairly good. Dilute glaze for the hair; all the glaze lines are very thin. Red wash. Relief contour for the face, the pipes, part of the back line of the neck.

The shoulders and the lower part of the head of a flute-player facing to right, with part of his hands, holding the pipes. The fingers of the left hand are not drawn.

Late.

## LOUTROPHOROS

## 158. (UG-4-49) Fig. 37

Th. above, 0.004 m.; th. below, 0.006 m.

Fragment of the neck and the beginning of the handle of a loutrophoros. Good glaze within and without; two reserved bands on the interior, with dark red wash on the lower of the two. Relief contour.



Fig. 37

A draped woman standing to right: the back of her head and the line of her right shoulder and arm wrapped in an himation.

*Ca.* 440 B.C.?

## STAND

## 159. (A-P 281) Fig. 37

Th., 0.008 m.; present height, 0.013 m.

Fragment of stand of 'Sosian' type with double grooves on the outer edge and the start of the foot on the underside. Beautiful work and glaze. Reserved below on the lower, concave surface.

Relief contour. Dilute glaze for the U-shaped pattern on the ground line, and for the broken maender around the outside of the design. Red for the vine and the inscription, and for the line around the outer groove.

A figure to right holding a vine-wreath, with a basket on the ground nearby. Nothing is left of the figure except its left foot, the lower tip of the skirt of the chiton and two fingers of the hand holding the stem of the vine. On the ground, beside the foot, is the kalathos.

The work is of unbelievable fineness and delicacy, and the vase once was signed: the two letters of the inscription are the end of the signature, **EN**, whether of potter or of painter is of course impossible to say.

*Ca.* 510 B.C. Cf. Acropolis 461 (Graef-Langlotz, II, pl. 38), Eros flying with a wreath to an altar, for work of the same spirit.

## JUG

### 160. (A-P 35) Fig. 37

Th., 0.004 m.

Fragment of oinochoe type VIII? Fairly good glaze inside and outside; the start of the handle in the upper left corner. Dilute glaze used for anatomical markings and for the ovule design below. Preliminary sketch.

A lad going to the right. The scene is reminiscent of those on the miniature oinochoai with trefoil lip associated with the Anthesteria and with presents to children at the festival. (Bibliography in Lamb, *C.V. Cambridge*, p. 38: Miss A. Klein, *Child Life in Greek Art*, p. 26, disagrees as to this certain identification of purpose).

*Ca.* 430 B.C.?

## KRATERS

### 161. (L-5-6) Fig. 38

Th., 0.008 m.

Fragment of kalix krater. Burnt: the ground has turned a grey brown and the glaze is somewhat damaged. The interior has as good a glaze as the outside. Dilute glaze for inner markings. Very solid relief line. Preliminary sketch.

Pursuit? Two figures are striding to the right. Part of the booted leg of the first and two hanging ends of his chlamys are preserved. At the right is the lower leg of a man similarly dressed in a chlamys, hastening away from the first figure.

*Ca.* 500 B.C. By Kleophrades.

### 162. (R-1-8) Fig. 38

Th., 0.009 m.

Fragment of bell krater. The glaze on the interior is a good black. The inner markings and the folds of the drapery in dilute glaze. Preliminary sketch.



A symposium. A naked male figure is reclining on the ground (head and shoulder and lower legs are missing). Below the ground line, ovules. At the extreme right of the fragment is the rim of a phiale. The figure leans on its right elbow.

End of the fifth century B.C. or early fourth.



Fig. 38

**163.** (R-6-10) Fig. 38

Th., 0.008 m.

Fragment of similar type. The glaze on the interior is slightly thinner than that of 162, otherwise the fabrics are much alike. The glaze on the outside is brownish, the folds of the garments drawn in dilute glaze. Relief contour.

A man standing to left. The draped figure of a man (knees and a small part of the upper legs remain, with traces of another figure at the left of the fragment).

End of the fifth century B.C. or early fourth.

**164.** (A-P 262) Fig. 38

Th., 0.005 m.

Fragment of a krater (column?); mended from two pieces. Burnt: thin, brownish glaze on the inside. Relief contour except on the lower right side of the amphora.

A komos? The right arm and wrist of a man holding a pointed amphora by one of the handles (the neck and part of the wreathed shoulder preserved). For the same motive, see for example Louvre G 58 (*C. V.*, III I c, pl. 58, 2, 5, 8) by Euthymides (Beazley, *Att. Vasenm.*, p. 64, no. 8).

*Ca.* 500 B.C.

**165.** (T-6-32) Fig. 38

Th., 0.007 m.

Fragment of column krater? Burnt: the thin glaze on the interior is black but not so shiny as that of 161. Solid relief contour.

A quadriga to right: part of the head and neck of one horse; behind, the neck of a second.

*Ca.* 500-490 B.C.

**166.** (A-P 283, A-P 400) Fig. 38

Th., 0.006 m.

Two fragments of a krater, one of the side, the other of the side but near the shoulder. Good glaze on the interior, thinner toward the top; slightly thin on the background on the outside. Dilute glaze for the fringes of the hair of the figures on both *a* and *b*, and for the eyebrow and the moustache of the bearded man on *b*. The outlines of head and beard reserved.

Man and boy. *a*: the upper part of a boy draped in a large himation. His right hand is raised, his left rests on his hip below his cloak. At the right is part of a draped figure also facing to the left. *b*: the head and shoulders of a bearded man draped in an himation, which may form the upper part of the second figure on fragment *a* (traces of a handle at the top on *a* and at the left on *b*). In that case the boy would be under the handle.

*Ca.* 470 B.C. By the Pan painter (Beazley). Mrs. Beazley made the first decided attribution of fragment *a*.

**167.** (A-P 408, A-P 282) Fig. 38

Th. below, 0.007 m.; th. above, 0.085 m.

Two fragments of a krater, the second from near the shoulder. Good glaze on the interior; glaze and drawing much damaged on *b*, especially in the lower left corner, and the glaze on the inside of *b* is thinner at the top of the fragment. The markings of the torso on *b* in dilute glaze. Very thin relief lines and contour.

Two figures to left. *a* shows the lower part of a draped figure seated to left (thighs to feet). The cloak is gathered tightly around the legs, which show through the material. At the left, traces of some object or of a second figure. The background apparently has not been filled in. *b* gives the torso of a man with cloak drawn over his left shoulder and wrapped around his waist to fall over his left wrist. At the right, a standing figure. The left figure on *b* may form the upper part of the figure on *a*.

*Ca.* 480-470 B.C.?

## LEKYTHOI

## 168. (A-P 674) Fig. 38

Th., ca. 0.004 m.

Fragment of the side. Shiny glaze; the band of the cloak in thinner glaze. Relief contour.

A male figure going to right? Part of the skirt of the short chiton and the lower hem of the dark bordered chlamys?

Ca. 470 B.C. or after.

## 169. (A-P 422 a-d) Fig. 39

Th. of shoulder, 0.003 m.; width of shoulder, 0.022 m.

Two fragments of the sharply angled shoulder (with a moulded ring around the top) and two more fragments of the side of a white ground lekythos. Fine glaze and hard, firm white slip. Dilute glaze is used for the small folds of the chiton of the woman and for the borders of the cloaks, as well as for the inner anatomical markings.

A running maeander at the top of the side. At the start of the neck, a checker-board pattern and a band of tongue. Under this, a wide band of black glaze on which is incised the signature: ΠΑΣΙΑΔ[ΕΣ]ΕΛΡΑΦ[ΕΝ].

A domestic scene? At the right is a seated female figure facing left, with the handle palmette behind her. Her head, the lower part of the legs of her chair, and the lower part of her body are missing. In her extended hands she held some object which has now disappeared. Before her is a youth in a himation, leaning on his stick, right arm akimbo. There must have been yet another figure. The letters in the field are not legible.

This is the first vase signed by Pasiades as painter (the spacing of the letters on the shoulder leaves no room for even a *xai* to show that Pasiades both made and painted the lekythos, much less for the name of another potter or painter). Comparison with the other vases signed by him as potter<sup>1</sup> cannot prove definitely that the same hand is



Fig. 39

<sup>1</sup> See Demangel, *Mon. Piot*, 26, 1923-1924, pp. 67 ff. (1) London B 668, a white ground alabastron: purification of a house (*J. H. S.*, VIII, pl. 82; Pfuhl, fig. 355, *Att. Vasenm.*, p. 36, no. 2; Demangel, fig. 9). (2) Athens 15.002; from Delphi, a white ground alabastron: A, Amazon and B, maenad (*B. C. H.*, 1921, p. 519; Hoppin, *B. F. Vases*, p. 472, *Att. Vasenm.*, p. 36, no. 2; Demangel, figs. 1-5). (3) Louvre CA. 1921: palmettes,



at work here: the drawing on the fragments from the North Slope is much surer and more careful than on the other three and the subjects too unlike. To connect the kylix in Gotha (F. R., iii, p. 19) with the work of Pasiades is now, however, quite impossible.

Pasiades' usual penchant for oddities appears in the incised signature on the uncommon shoulder.

*Ca.* 510 B.C. By Pasiades.

## FRAGMENTS OF UNKNOWN SHAPE

### 170. (T-8-5) Fig. 38

Th., 0.0025 m.

Part of the straight wall of the side, with a projecting moulding on the upper part of the interior. Very thin glaze on the inside; red wash. Relief line: the ear, the fringe of the beard, the back line of the neck, the outline of the head.

Part of the head of a man in a pointed cap, looking down.

"Six's technique"<sup>1</sup>

### 171. (A-P 403) Fig. 40

Th., 0.01 m.

Fragment of plaque. Mended from two pieces; the back is fairly rough. Reddish clay; excellent glaze. Thick yellowish paint; occasional red spots. The markings of the tail are incised.

Two loops of the tail of a Triton or a large snake.

### 172. (P-2-1) Fig. 40

Th., 0.01—0.013 m.

Fragment of plaque. The back fairly smooth. Traces of burning; the ground has turned brown. Red: the bracelet, the edge of the drapery, the object at the right of Athena. Yellowish white for the arm.

Athena Promachos to left: her raised right arm (a snake bracelet) and one of the snakes of her aegis. Cf. the several black-figured plaques from the Acropolis with the same subject [2502-2520], especially [2509] (Graef-Langlotz, I, pl. 103).

*Ca.* 540 B.C.

### 173. (A-P 695) Fig. 40

Th., 0.0035 m.

Fragment of a small lekythos. Fairly good glaze, much worn on the left side of the fragment. The figures are painted in natural flesh colour. The cloak of the first figure and the object in the hands of the second are white. The ground line is reserved in the colour of the clay.

*Att. Vasenm.*, p. 36 ("near the other two"); (Demangel, figs. 10-12). M. Demangel attributes a white ground alabastron in Athens (2207: Demangel, figs. 13-15) with palmettes to Pasiades and considers a white alabastron in the Museum of Fine Arts at Boston (00.358, Forman collection: *Att. Vasenm.*, p. 35, no. 3; Demangel, fig. 8) as "near his hand."

<sup>1</sup> Six, *Gaz. Arch.*, 13, 1888, pp. 193 ff.; Pfuhl, I, 333; *Jahrb.*, 43, 1928, p. 337.

Two figures dancing: only the lower parts remain. Over the left leg of the first figure may be seen the cloak hanging on his left arm. The second naked figure faces the first with some indistinguishable object in its hands.

*Ca.* 510 B.C.?



Fig. 40

#### OMPHALOS CUPS<sup>1</sup>

##### 174. (A-P 601) Fig. 40

Th., *ca.* 0.003 m.

Fragment of the rim of a phiale mesomphalos. The poor glaze on the interior extends over only the upper part of the exterior. The design is applied in white: a white circle around the inside and the outside of the rim.

The legs of a siren to right? Cf. Acropolis 1212 (Graef-Langlotz, II, pl. 87. "*Ca.* 490 B.C.").

#### RELIEF VASES

##### 175. (A-P 272) Fig. 41

Height, 0.088 m.; diameter, 0.145 m.

"Megarian" bowl. About three quarters of the vase preserved; restored in plaster. Light reddish buff, Attic clay. Good black glaze within and without, mottled in places. A slightly projecting rim with a reserved groove on the outside of the lip.

Goats facing across kraters; Erotes flying with masks the left one of which has a long beard and the other is beardless; under the masks, a bird carrying a fillet. On the bottom of the vase, a rosette as central medallion, surrounded by a double row of acanthus

<sup>1</sup> Bibliography in Graef-Langlotz, II, p. 101.



Fig. 41

leaves. At the top, rows of egg and dart, double spiral, and palmette and dolphin pattern. Cf., for the subject (a common one), Acropolis 1261 (Graef-Langlotz, II, pl. 90).

*Ca.* the middle of the third century B.C. (cf. Thompson, *Hesperia*, 1934, p. 457).



**176.** (A-P 655 *a-b*) Fig. 41

Th., 0.025 m.

Two fragments of "Megarian" bowl, the largest mended from many fragments, the other from four pieces. The glaze is not quite so good as that of 175.

The scene is like that of 175. At the top the row of connected circles is missing; below, the row of acanthus leaves is single.

Early third century B.C. Fragments of four other bowls of like type were found on the North Slope.



Fig. 42

### VASES WITH STAMPED ORNAMENT

**177.** (A-P 325) Fig. 42

Th., 0.005 m.; th. at ridge, 0.007 m.

Fragment from the side of a black glazed kylix with convex outer surface and an inner projecting rim. Mended from five pieces; excellent glaze.

On the interior, a circular chain of impressed palmettes; nearer the centre, a circular zone of diagonally crossing lines. The impression is very clear, the palmettes plump and with all their petals distinct.

From the red-figured decoration on the outside of some of these vases, this ware cannot be dated earlier than 440 B.C.<sup>1</sup>

*Ca.* 440 B.C.

**178.** (A-P 633) Fig. 42

Th., 0.003 m.; present height, 0.017 m.; diam. of foot, 0.066 m.

Fragment of a black glazed cup kotyle: the ring foot and most of the centre preserved; mended from four pieces. Fine glaze. The ridges on the under side of the foot are black, the rest of the foot reserved. A ridge on the outside where side and foot join, one on the under surface inside the foot, one around the concentric circles at the centre.

In the centre of the interior is a circle of ovules enclosing a design of palmettes connected by loops.

*Ca.* 425 B.C.? The impression is clear, the palmettes more elongated than those of **177**.

**179.** (A-P 606) Fig. 42

Diameter of lip, 0.115 m.

Fragment of black glazed cup kotyle. Mended from many pieces; the foot, handles, and fragments of the side are missing; the rim much chipped. Light reddish buff clay; the glaze good.

In the centre are three unconnected palmettes. The petals no longer are separated; the palmette forms a single entity.

Early fourth century B.C.

**180.** (B-10-2) Fig. 42

Present height, 0.008 m.

Fragment of similar vase. Part of one handle and part of the side and centre; mended from three pieces. Glaze quite good.

Rouletting on the interior, part of a degenerate palmette?

Fourth century B.C.

**181.** (A-P 11) Fig. 43

Height, 0.028 m.; diam. of foot, 0.063 m.; diam. of lip, 0.09 m.

A low black glazed bowl or "dishie," partly restored in plaster, with a ring foot and an incurving rim. Thin glaze within and without, red on the under side from the firing. The resting surface reserved.

Four palmettes on the interior.

<sup>1</sup> Miss L. Talcott's dating. The shape of **177** must have been much that of Athens 1070.



Fig. 43

## INSCRIPTIONS

## Painted

**182.** (A-P 632) Fig. 44

Th., *ca.* 0.004 m.

Fragment of ribbon handle; the inner surface unglazed. Shiny glaze.

On the outer surface, painted in white: KA]O[



Fig. 44

## Graffiti

**183.** (A-P 170) Fig. 44

Th. below inscription, *ca.* 0.005 m.; th. near centre, 0.002 m.

Fragment of black glazed kylix put together from several pieces. Excellent glaze.

Scratched on the outside: ΑΘΕΝΑΙΑΙΑΝ

**184.** (A-P 346) Fig. 44

Th. of side, 0.007 m.

Fragment of the rim of a lebes. Thin black glaze on inside and outside.

Around the rim, scratched on the upper surface: ΑΘΕ



**185.** (A-P 130) Fig. 44

Th. near centre, 0.006 m.; th. near rim, 0.003 m.

Fragment of the side of a kylix with offset rim. Burnt: the glaze very good but now gone grey.

Incised on the exterior:  $\text{IKONI}\Delta\text{E}[\chi]$ . The N was first inscribed as  $\text{M}$  and the faulty stroke then painted out.

**186.** (A-P 131) Fig. 44

Diameter, 0.017 m.

Fragment of handle, round in section. The glaze was originally good, although thin in places; now very chipped.

On the outside edge:  $\text{MO}^{\text{L}}\text{TPATE}\chi\text{EIMIC}$

**187.** (A-P 752) Fig. 44

Th., 0.005 m.

Fragment from the centre of an open vase. Burnt? The glaze is quite grey.

On the interior is a white circle in very thin paint. On the underside, carelessly scratched:  $\text{LV}\chi\text{I}\chi$

**188.** (A-P 487) Fig. 44

Present height, 0.016 m.

Fragment of stemless cup; part of the sides and ring base. Roulètting on the interior, with part of two palmettes?

On the underside:  $\text{O}\chi : \Phi\text{I}[\ ]\text{EIK}$  Mr. Beazley's reading is: - - -  $\text{O}\chi : \Phi\text{I}[\Lambda]\text{EIK}$  (cf. *A.J.A.*, 1927, pp. 352-353).

**189.** (A-P 13) Fig. 44

Th. of rim, 0.004 m.; th. of side, 0.0035 m.

Fragment of the side and offset rim of a cup. Metallic glaze.

On the outside of the rim:  $\text{YMN}\text{MOM}$

## ADDENDA

The following vases are of types not found on the Acropolis, or at least not included in the publication. **190-195** are black glazed Attic ware, **190** a krateriskos, **191** a stemless cup, **192**, a miniature cup-kotyle (Fig. 45);<sup>1</sup> and **193-195** kitchen plates, household ware (Fig. 46). **196**, **197**, and **198** are more unusual.

<sup>1</sup> Six other cups of similar shape were found on the north slope. Mr. W. B. Dinsmoor has been kind enough to let me go through the photographs and the catalogue of the figured fragments from his excavations on the west slope of the Acropolis below the Propylaea. Although his pottery resembles the ware from the North Slope in kind and in proportion of type, I could see no fragments that joined North Slope vases.

## 196. (A-P 788) Fig. 47

Height, 0.225 m.; length, 0.225 m.; diam. of foot, 0.108 m.

Unglazed askos mended from many pieces, partly restored. Buff clay. A false ring foot, a concave handle, angled shoulder, a mouth with a spreading lip.

A similar askos has been found in the Agora at Athens.

Second half of the fifth century B.C.?



Fig. 45

## 197. (A-P 789) Fig. 48

Th. of foot, 0.015 m.

Fragment of the foot of a black glazed kylix. Excellent glaze: the resting surface and the outer edge of the foot are reserved.



Fig. 46

During the making of the pot, the potter has stamped the impression of an owl many times around the reserved edge of the foot. The birds are upside down in relation to the vase. The fragment must have formed part of the foot of a kylix: the opening is too narrow to have served as the neck of a hydria such as Oxford 1925.137 (*C.V.*, III I, pl. LVIII, 3). To explain such decoration on a neck would be easier. From the oval shape of the impression a gem seems a more likely die than a coin. See, however, the clay measure in Athens (Walters, i, p. 135), with a coin-stamp on one side; and a similar vase in the Agora.

Fifth century B.C.

## 198. (A-P 28) Fig. 49

Present height, 0.144 m.; height of satyr, 0.085 m.

A plastic oinochoe. The handle and neck are broken away, and the vase has been put together from many pieces; most of the foot is gone. Partial restoration in plaster. Buff clay; patchy black glaze on the back. White is used on the high ring foot and on the front of the vase. Any colour formerly used has now disappeared. The markings of the satyr's body applied after the casting, with a pointed instrument.

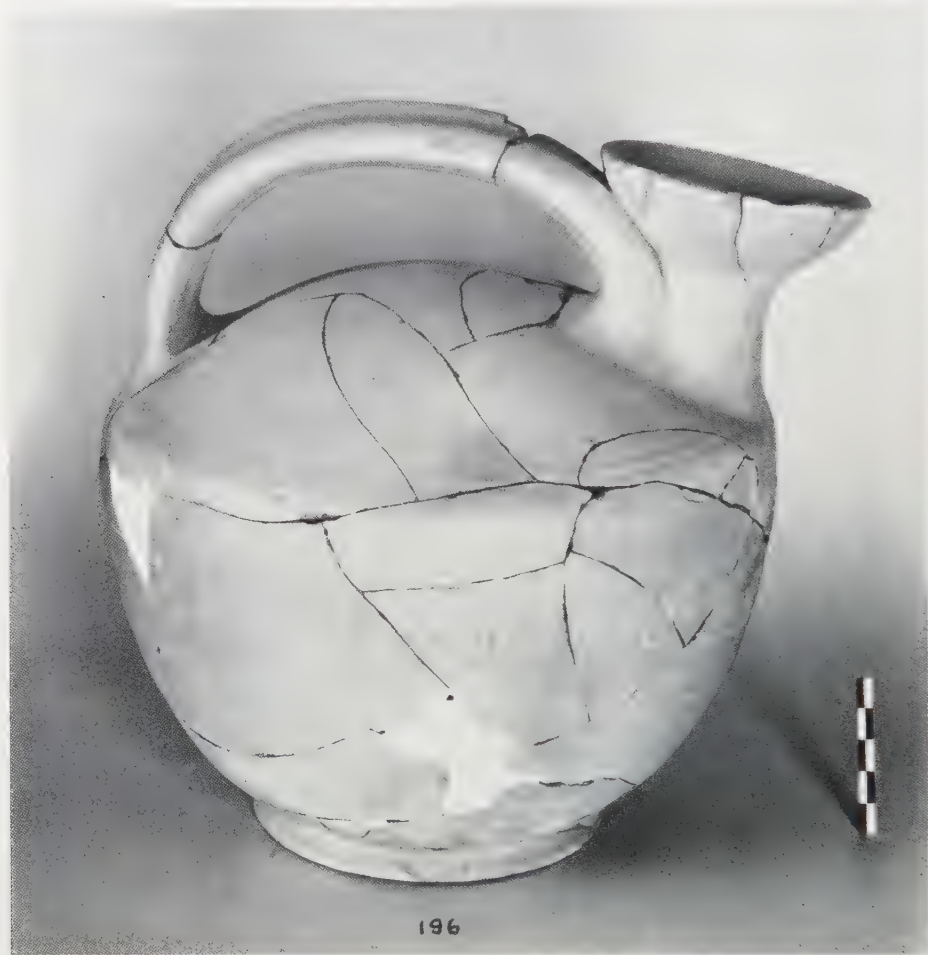


Fig. 47

A small, hairy bearded satyr with a large wreath is supporting almost the entire weight of an extremely effete and helpless young man. The cloak of the youth trails over his left arm in very disorderly fashion.

From a parallel generously given me by Mr. Homer Thompson the subject of the oinochoe becomes clear: Dionysos going home after the drinking contest of the Anthesteria





197

Fig. 18



198

Fig. 19

supported by one of his followers. A red-figured oinochoe of the type associated with the Anthesteria has the same scene (Deubner, *Attische Feste*, p. 97, pl. VIII, 3), and the satyr reoccurs on a plastic vase from the Pnyx. "Compare also the statues Brunn-Bruckmann 620 and the text by Arndt" (Beazley). Although the Pnyx oinochoe and the vase from the North Slope are remarkably alike as far as they can be compared (only the satyr and a very small part of the Dionysos are preserved on the Pnyx fragment) they are not from the same mould: the North Slope vase is on a slightly larger scale.

Fourth century B.C.

MARY ZELIA PEASE

## DEMETRIUS POLIORCETES AND THE ATHENIAN CALENDAR

The fortunate discovery of a new decree of 307/6 B.C., by Dr. Broneer,<sup>1</sup> should go far toward establishing the calendar of this peculiar year. The number of documents of calendar importance is thereby now increased to fourteen: *I. G.*, II<sup>2</sup>, 455, 456, 457 + 1347 (*S. E. G.*, III, 87, 156) = *X Orat. Vit.*, p. 852 A, 458, 459, 460, 461 = 726, 462, 463, 464, 466, 1589; *S. E. G.*, III, 86;<sup>2</sup> and *Hesperia*, II, p. 398. Even so, however, the arrangement of the year still presents difficulties.

We have before us two interrelated problems, the lunar calendar with twelve or thirteen months of 29–30 days, and the prytany calendar according to which the year (of 354/5 or 384 days) would ordinarily have been divided into equal parts corresponding to the number of tribes. The decrees, generally dated by both systems, furnish mathematical equations by which we should be able to determine the essential facts about both aspects of the calendar. With regard to the year 307/6 B.C., however, every additional document seems to complicate the problem.<sup>3</sup>

According to Broneer's restoration of the new decree, in itself epigraphically sound, we obtain the following calendar equation:

(Boedromion 29)–Prytany (III, 2) 5, Demetrias. It will be observed, however, that the decree retains only the words *Δημητρι[άδος]* and *πέντε[τη]*; the rest is conjectural.<sup>4</sup> And this restoration, as will be shown, encounters obstacles of three kinds, historical, calendrical, and epigraphical.

On the historical side, it seems impossible that the enlargement of the number of tribes from ten to twelve, by the creation of the two new "Macedonian tribes," could have been accomplished at the very beginning of the year (or even within the first prytany), as is implied by Broneer's allowance of 32 days ( $384 \div 12$ ) for each of the first two prytanies.<sup>5</sup> For we know that Demetrius Poliorcetes, in whose honor they were

<sup>1</sup> *Hesperia*, II, 1933, pp. 398–402.

<sup>2</sup> I should note that this is the unpublished decree which was supposed to join II<sup>2</sup>, 566 (Wilhelm, *Ath. Mitt.*, 1914, p. 281), and was erroneously so listed by me (*Archons of Athens*, p. 13); but Hondius has shown that II<sup>2</sup>, 566 is from a different stone (*Nov. Inscr. Att.*, pp. 39, 42 n. 2).

<sup>3</sup> For the literature on the subject consult Köhler, *I. G.*, II<sup>1</sup>, 240b, suppl. p. 68; Beloch, *Klio*, 1901, p. 413; Kirchner, *Sitz. Berl. Akad.*, 1910, pp. 982–984, and *I. G.*, II<sup>2</sup>, 456, 458, 460; Ferguson, *Hellenistic Athens*, p. 96, n. 2; Johnson, *Classical Philology*, 1914, pp. 426–428; Hondius, *Nov. Inscr. Att.*, pp. 45–46; Klaffenbach, *Gnomon*, 1926, pp. 709–710; Dinsmoor, *Archons of Athens*, pp. 377–385; Broneer, *Hesperia*, 1933, pp. 398–402.

<sup>4</sup> It might even be considered that the numeral should be restored [*εἰ*]πεν· π[εὶς ὧν] as, for example, in *I. G.*, II<sup>2</sup>, 47 and 50. But Dr. Broneer informs me (letter) that the following letter was clearly Τ and not Ε.

<sup>5</sup> According to Kirchner's scheme with the first prytany of 36 days, the new tribes would have been created either during the first or the second prytany; according to mine, during the sixth prytany.



created, entered Athens only during the course of this very year, the archonship of Anaxikrates (307/6).<sup>1</sup> It happens that we have a very complete synopsis of the movements of Demetrius at this time. Arriving off the Peiraeus on the fifth day before the last of Thargelion (June 10, 307; Plutarch, *Dem.* 8), he conducted negotiations with the party of Demetrius of Phaleron, sent the latter under safe conduct to Thebes, but "as for himself, he declared that although he desired to see the city, he would not do so before he had completed its liberation by ridding it of its garrison; meanwhile, after running a trench and a palisade round Mounichia, he sailed against Megara, where a garrison had been stationed by Cassander" (*Dem.* 9). Next came the siege of Megara, the journey to Patras for an affair with Cratesipolis, and the final capture of Megara. "Coming back again to Mounichia and encamping before it, he drove out the garrison and demolished the fortress, and this accomplished, at last, on the urgent invitation of the Athenians, he made his entry into the upper city, where he assembled the people and gave them back their ancient form of government" (*Dem.* 10). All this clearly indicates a lapse of considerable time before his arrival at Athens; the delay is particularly stressed by Plutarch, and the events cited would hardly have been compressed into sixty-six days before the termination of the first prytany.<sup>2</sup> In fact, not only are we told that the capture of Mounichia, which preceded the entry into Athens, occurred in the archonship of Anaxikrates (Parian Marble, under 307/6; Pseudo-Plutarch, *X Orat. Vit.*, p. 850 D), but also that the capture of Megara, a still earlier event, fell within this same archonship (Philochorus, frg. 144 = *F.H.G.*, I, p. 408).<sup>3</sup> Again, both the circumstantial account by Plutarch, and a logical interpretation of the events, demonstrate that the honors granted to Demetrius Poliorcetes, and consequently the institution of the two new tribes, followed the arrival of the conqueror at Athens itself. "Now that Demetrius had shown himself great and splendid in his benefactions, the Athenians rendered him odious and obnoxious by the extravagance of the honors which they voted him. For instance, they were the first people in the world to give Demetrius and Antigonus the title of King, although both had up to that time shrunk from using the word... Moreover the Athenians were the only people to give them the appellation of Soteres, and they put a stop to the ancient custom of designating the year with the name of the annual archon, and elected every year a priest of the Soteres, whose name they prefaced to their public edicts and private contracts... They also created two new tribes, Demetrias and Antigonis; and they increased the number of the council, which had been five hundred, to six hundred, since each of the tribes must furnish fifty councillors. But the most monstrous thing that came into the head of Stratokles (for it was he who invented those elegant and clever bits of

<sup>1</sup> Dinsmoor, *op. cit.*, p. 377, n. 1; cf. Parian Marble, in *I.G.*, XII, 5, 444, or Jacoby, *Marmor Parium* or *Frag. Gr. Hist.*, under 307/6; Diodorus, XX, 45; Dionysius of Halicarnassus, *Deinarchus*, 2, 3, 9; Pseudo-Plutarch, *X Orat. Vit.*, p. 850 D.

<sup>2</sup> I.e., 34 days of Thargelion and Skirophorion, 32 days of the first prytany following.

<sup>3</sup> Diodorus (XX, 46) mentions the capture of Megara after the entry into Athens; but this was doubtless for the sake of unity in his story.

obsequiousness) was his motion that envoys sent by public decree and at public expense to Antigonus or Demetrius should be called, not ambassadors, but *theoroi*, like those who conducted to Delphi and Olympia the ancient sacrifices in behalf of the cities at the great Hellenic festivals. And, finally, they changed the name of the month Mounichion to Demetrian, and that of the last day of the month, the 'Old and New,' to Demetrias, and to the festival called Dionysia they gave the new name of Demetria" (*Dem.* 10–12). It seems to me quite clear that all these honors must have been proposed by Stratokles quite late in the year.<sup>1</sup> And this seems necessary also in view of *I.G.*, II<sup>2</sup>, 466, which mentions Antigonus and Demetrius, Mounichia (captured in the archonship of Anaxikrates), and favors to the city of Athens, and yet at the same time refers to the Council of Five Hundred. It belongs, therefore, to a period in 307/6 B.C. after the capture of Mounichia, but before the two new tribes had chosen one hundred additional councillors. And if we were to seek an appropriate time, we should probably select the sixth prytany, that of Antiochis, when Stratokles was likewise busily proposing honors for another great hero of the democracy, Lycurgus of Boutadai (Pseudo-Plutarch, *X Orat. Vit.*, p. 852 A, a decree from which the extant epigraphical version, *I.G.*, II<sup>2</sup>, 457, omits the date).

On the calendrical side, Broneer's restoration would force us to assume that, while planning an intercalary year from the very beginning, giving prytanies of 32 days (384 : 12), the Athenians forgot their intention of employing an intercalary month (Posideon II) until a month too late, and then had to insert an extraordinary intercalary month (Gamelion II). Such forgetfulness, to be sure, would not in itself be impossible. But it seems very doubtful when combined with an extraordinary irregularity in the lengths of the prytanies:  $32 + 32 + 30 + 30 + 30 + 30 + 30 + 26 + 26 + 39 + 39 + 40 = 384$  days.<sup>2</sup> No reasons are offered for the reduction of the third to ninth prytanies inclusive, and for the consequent enlargement of the remaining three.

Finally, we turn to the epigraphical difficulties, resulting from the necessity of restoring the other inscriptions of this year so that they will fit into a consecutive, if not consistent, calendar. In *I.G.*, II<sup>2</sup>, 455, Broneer eliminates Stratokles as the mover in order to shorten the lines by one letter (though Stratokles appears as mover in at least 86 per cent of the other known decrees of this year);<sup>3</sup> and he fills out line 3 with two unnecessary *iotas*,

<sup>1</sup> The very next event mentioned by Plutarch is the departure of Demetrius for the naval campaign of 306 B.C. off Cyprus (*Dem.* 15). This also occurred within the archonship of Anaxikrates (Parian Marble, under 307/6).

<sup>2</sup> Kirchner had obtained  $36 + 30 + 30 + 30 + 30 + 29 + 29 + 26 + 26 + 39 + 39 + 40 = 384$  days.

<sup>3</sup> I.e., in *I.G.*, II<sup>2</sup>, 455, 456, 457 + 1347, 460, 461 = 726; *S.E.G.*, III, 86. And he *might* have been the mover also in *I.G.*, II<sup>2</sup>, 458, 459, 462, 464 and 466. The restoration [*Δημοχάρης Αέχηςτος Λευκοιοιεύς*] in *I.G.*, II<sup>2</sup>, 463, is due to Frickenhaus (*Athens Mauern*, p. 30, on the basis of *X Orat. Vit.*, p. 851 D); but it is significant that it occupies 27 letters which would be exactly suitable for Stratokles. With regard to the decrees of Stratokles, of which I attempted to give a complete list of twenty-one (*Archons*, pp. 13–14; read "457 + 1347," and omit "566 + unpub." as noted above, p. 303), I may note that Dow has now restored his name in II<sup>2</sup>, 474 of 306/5 (*A.J.A.*, 1933, p. 412), because the space of 27 letters exactly fits his name, while Broneer has found it in a new decree of 302/1 B.C. (*Hesperia*, I, p. 45). With the new decree of 307/6 B.C., therefore, the total number is now increased to twenty-four.

in  $-\epsilon\iota\epsilon\nu\varsigma$  and  $\delta\gamma\delta\omicron\iota\eta\varsigma$ .<sup>1</sup> *I.G.*, II<sup>2</sup>, 456 he accepts as it stands, though restoring the equation as Maimakterion (26) = Prytany V, 2 (1);<sup>2</sup> the only epigraphical difficulty is the restoration of an extra letter in line 4,<sup>3</sup> and this would not be impossible since it occurs in three other lines of the same inscription. The real difficulty in the way of a literal acceptance of *I.G.*, II<sup>2</sup>, 456, is the senseless havoc which it creates in the calendar. In *I.G.*, II<sup>2</sup>, 458, Broneer returns to the unsatisfactory restoration  $[\delta\gamma]\delta[\omicron\iota\eta]\varsigma$ . In *I.G.*, II<sup>2</sup>, 459, he makes the same restorations  $[\delta\gamma\delta\omicron\iota\eta\varsigma]$  and  $\delta\gamma\delta[\omicron\iota\eta]$ , and assumes a scribal error of considerable extent, the writing of  $\text{'Ανθη}[\lambda\iota\omega\nu\omicron\varsigma]$  for  $\text{Γαμηλι}\omega\nu\omicron\varsigma$ ; he also suggests that this decree may not belong to 307/6 B.C.<sup>4</sup> Finally, in the case of *I.G.*, II<sup>2</sup>, 464, Broneer offers no restoration, but says that mine "fills all the requirements according to (his) arrangement." But this may be doubted, inasmuch as the space of 16 letters for the name and number of the prytany could be filled by  $[\text{Αημητρι}\acute{\alpha}\delta\omicron\varsigma \text{τρίτ}\eta]\varsigma$  only on the assumption that two letters were inscribed in a single space.<sup>5</sup> Admitting this possibility, one could also restore  $[\text{Αίγῆ}\acute{\iota}\delta\omicron\varsigma \text{(or Οἰνῆ}\acute{\iota}\delta\omicron\varsigma) \text{ἐνδεκάτῃ}\varsigma]$  with the month  $[\text{Θαργηλι}\omega\nu\omicron\varsigma]$ , which would likewise fit Broneer's scheme.<sup>6</sup> But, without assuming an extra letter in line 2 or 4, or both, it would be impossible to make a satisfactory restoration of *I.G.*, II<sup>2</sup>, 464.<sup>7</sup>

I shall attempt, therefore, to restore the new decree in such a way as to avoid these numerous difficulties. It is true that line 1 must have contained 28 letters,<sup>8</sup> and the same is apparently true of line 5 (where the less desirable alternatives  $\piένπ[\text{τῆμὶ καὶ δεκάτῃμὶ}]$  or  $\piένπ[\text{τῆμὶ καὶ τριακοστῇμὶ}]$  would require 27 or 30 letters respectively). On the other hand, line 3 would preferably have included 29 letters, restoring  $\text{Διομεύς}$  (as in *I.G.*, II<sup>2</sup>, 458, and, by restoration, 455, 456, 457, 461, 462, *S.E.G.*, III, 86),<sup>9</sup> or even 30 letters, restoring  $\text{Διομειεύς}$  (as in *I.G.*, II<sup>2</sup>, 460, 464). In order to employ 28 letters in this line, Broneer is obliged to restore an unprecedented spelling  $\text{Διομεύς}$ .<sup>10</sup> It is preferable to

<sup>1</sup> Against this letter form I have argued elsewhere (*op. cit.*, p. 379, n. 1).

<sup>2</sup> Instead of Kirchner's Maimakterion (29/30) = Prytany V, 2 (2).

<sup>3</sup> Such an extra letter had been restored also by Kirchner in the same line.

<sup>4</sup> The additional letters in line 4, which Broneer regarded as not hitherto observed, were given in *I.G.*, II<sup>1</sup>, 241; II<sup>2</sup>, 459 add.

<sup>5</sup> The 28th day of the third prytany would fall on Pyanopsion 3.

<sup>6</sup> The 28th day of the eleventh prytany would fall on Thargelion 8.

<sup>7</sup> I.e., the 16 letters for the name of the tribe and number of the prytany could have been filled, according to Broneer's scheme, only by  $\text{'Ερεχθῆ}\acute{\iota}\delta\omicron\varsigma$  or  $\text{Κεκρωπῆ}\acute{\iota}\delta\omicron\varsigma$  with  $\text{πρώτῃς}$  or  $\text{ἐνάτῃς}$ , by  $\text{Λεωντῆ}\acute{\iota}\delta\omicron\varsigma$  or  $\text{Αἰαντῆ}\acute{\iota}\delta\omicron\varsigma$  with  $\text{ἐβδόμῃς}$ , or by  $\text{Αἰγῆ}\acute{\iota}\delta\omicron\varsigma$  or  $\text{Οἰνῆ}\acute{\iota}\delta\omicron\varsigma$  with  $\text{δευτέρῃς}$ . On the other hand, the gap of 11 letters containing the name of the month in line 4 would admit only of  $\text{Πανεοσι}\omega\nu\omicron\varsigma$ ,  $\text{Μουνιχι}\omega\nu\omicron\varsigma$ , or  $\text{Θαργηλι}\omega\nu\omicron\varsigma$ . But according to Broneer's scheme, the 28th day of the first prytany would fall on the corresponding day of Hekatombaion, that of the second on the last day of Metageitnion, that of the seventh on Gamelion II, 5, while the ninth had only 26 days, in Anthesterion; none of these months could fill the requirements of the inscription. Nor could we restore any of the available months  $\text{'Εκατομβαι}\omega\nu\omicron\varsigma$ ,  $\text{Μεταγειτνι}\omega\nu\omicron\varsigma$ , or  $\text{Γαμηλι}\omega\nu\omicron\varsigma$   $\text{ὕστερον}$  in 12 letter spaces (omitting the final letter of  $\text{ἐγγραμμάτεν}$ ); and only if we assumed that, in addition, two letters were inscribed in one space, could we restore one of these months,  $\text{'Εκατομβαι}\omega\nu\omicron\varsigma$ .

<sup>8</sup> I follow the numbering of the lines in Broneer's text (*loc. cit.*, p. 399), though in his restoration (p. 398) the numbers are one line higher.

<sup>9</sup> Concerning Broneer's restoration of *I.G.*, II<sup>2</sup>, 455 with  $\text{Διομειεύς}$ , see above.

<sup>10</sup> He refers to some analogies in other demotics (*loc. cit.*, p. 399, n. 1).



assume that there were actually 29 letters in line 3. Hence we cannot definitely claim that line 4 had 28 rather than 29 letters. In this line, the day of the month occupied so little space that the only possible restoration is the last day (*ἐνῆι καὶ νῆαι*). Consequently, the name of the month would have occupied 12 letters (with 28 letters in the line) or 13 letters (with 29 letters in the line). In the former case, it could only have been Boedromion (as restored by Broneer), which encounters the many difficulties listed above. In the latter case, it might have been Hekatombaion, Anthesterion, Elaphebolion, or Skirophorion. Considering these in turn, it is obvious that we must eliminate Hekatombaion (of which the last day could never have coincided with the 25th day of a prytany likewise beginning on the first day of the year), and also Skirophorion (because the last day of the year could never have coincided with the 25th day of the last prytany, which must have had either 40 days, as in the scheme of Kirchner and Broneer, or 29 as I calculate). Elaphebolion is eliminated because Hippothontis held the tenth prytany during this entire month (*I.G.*, II<sup>2</sup>, 460–462; *S.E.G.*, III, 86). There remains only Anthesterion, of which the last day would be the 266th day of the year; and, since the prytany of Demetrias was then in its 25th day, its first day would have been Anthesterion 5. Furthermore, Anthesterion 5 being within one day of the date assigned by Broneer (Anth. 4) and myself (Anth. 6) to the beginning of a prytany, there can be little doubt that we are to restore the month as Anthesterion.<sup>1</sup> And, with such a calendar date, it is apparent that the prytany must have been the eighth, which might have been written in line 2 with 28 letters (*ὀγδόης*) or, less probably, with 29 (*ὀγδοίης*). It may be suggested that lines 1–2 were written with 28 letters in order to terminate the phrase with line 2, and that the remainder of the decree had 29 letters in each line (with a gap in line 5, or a single letter occupying two spaces, as in three instances in *I.G.*, II<sup>2</sup>, 463 of this year). In any case, the restoration of the new decree would seem to be as follows:

Ἐπὶ Ἀναξικ[ράτους ἀρχοντος ἐπὶ τῇ] (28)

ς Δημητρ[ιάδος ὀγδόης πρυτανείας] (28)

[ῥ]ι Ἀνσία[ς Νοτίππου Διομενῆς ἐγραμ]- (29)

[μᾶ]τενε[ν Ἀνθεστηριῶνος ἐνῆι καὶ νῆ]- (29)

5 [αι] πένπ[τηι καὶ εἰκοστῇ τῆς πρυτανείας]- (28)

[νείας]ς· ἐ[κκλησία· κτλ.]

In *I.G.*, II<sup>2</sup>, 459, where, with the alternatives Demetrias and Akamantis, I had restored the former as holding the ninth prytany, some correction is necessary. In addition, Broneer has noted that the lines probably had one letter less at the beginning, with [*Ἐπ*] Ἀναξικρ-, [*νεί*]ας Ἀνθῆ- and [*εγδδ*]ν ὀγδ- respectively. Restoring [*ἐνάτης πρυτανείας*] at the end of the first line, and eight to eleven letters for the name of the tribe, the line would have contained between 47 and 50 letters. The second line could still be restored

<sup>1</sup> According to the form of the fracture, *Βοηδρομιῶνος* should have left a trace of the Β; but the existing blank surface is exactly suitable for Α.

with 50 letters in the line, as follows: [νει]αζ, Ἀνθη[στηριῶνος δευτέραι ἐμβολίμωι --δεκάτηι ἡμερολ]. But now, with the eighth prytany beginning one day earlier than I had formerly calculated, it seems preferable to move the ninth one day earlier as well, so that we restore ἐν (instead of δω)δεκάτηι. The name of the tribe must, therefore, have contained eleven letters as before; and, since Demetrias is required for the eighth prytany, Antigonis for the seventh, and Pandionis for the twelfth, we are limited to Akamantis, the second of the alternatives which I had formerly considered.<sup>1</sup>

With this single alteration, I believe that my former arrangement of the calendar of this peculiar year remains valid. The equations yielded by the various inscriptions are the following:

II <sup>2</sup> , 1589	(Hekatombaion) 2 = Prytany I, (2)
II <sup>2</sup> , 464	(Pyanopsion) = Prytany (III), 28-(Erechtheis or Kekropis)
II <sup>2</sup> , 456	Maimakterion (16) = Prytany V, <sup>2</sup> 2 (8)-(Aigeis or Oineis) or Maimakterion <sup>3</sup> (15) = Prytany V, 2 (1)-(Aigeis or Oineis)
II <sup>2</sup> , 458	Gamelion II, 28 = Prytany (VII), 21-Antigonis
<i>Hesp.</i> , II, p. 398	(Anthesterion I, 29) = Prytany (VIII), (2) 5-Demetrias
II <sup>2</sup> , 459	Anthesterion (II, 11) = Prytany (IX), 8-(Akamantis)
II <sup>2</sup> , 460-462	Elaphebolion (9) = Prytany X, 9-Hippothontis
<i>S.E.G.</i> , III, 86	Elaphebolion (-) = Prytany (X)-Hippothontis
II <sup>2</sup> , 455	(Skirophorion 7) = Prytany (XII, 7)-(Pandionis)

And on these we may base the calendar itself as follows:

	<i>Tribe</i>	<i>Pryt.</i>	<i>Months</i>	<i>Days</i>
II <sup>2</sup> , 1589		I, Hekatombaion	1-Metageitnion 5 = 35	(1-35)
		II, Metageitnion	6-Boedromion 11 = 36	(36-71)
II <sup>2</sup> , 464	Erechtheis or Kekropis	III, Boedromion	12-Pyanopsion 18 = 36	(72-107)
II <sup>2</sup> , 456	Aigeis or Oineis		IV, Pyanopsion 19-Maimakterion 23 = 35	(108-142)
		V, Maimakterion	24-Posideon 30 = 36	(143-178)
<i>X Orat. Vit.</i> , 852 A	Antiochis	VI, Gamelion I,	1-Gamelion II, 7 = 36	(179-214)
II <sup>2</sup> , 457				
II <sup>2</sup> , 458	Antigonis	VII, Gamelion II,	8-Anthesterion I, 4 = 27	(215-241)
<i>Hesp.</i> , II, p. 398	Demetrias	VIII, Anthesterion I,	5-Anthesterion II, 3 = 28	(242-269)
II <sup>2</sup> , 459	Akamantis	IX, Anthesterion II,	4-Anthesterion II, 30-27	(270-296)
II <sup>2</sup> , 460-462	Hippothontis	X, Elaphebolion	1-Elaphebolion 29 = 29	(297-325)
<i>S.E.G.</i> , III, 86				
		XI, Thargelion	1-Thargelion 30 = 30	(326-355)
II <sup>2</sup> , 455	Pandionis	XII, Skirophorion	1-Skirophorion 29 = 29	(356-384)

<sup>1</sup> *Op. cit.*, p. 383.

<sup>2</sup> Error for IV.

<sup>3</sup> Error for Posideon.

With this arrangement we have a system which appears to meet the historical requirements. The two new tribes were created during the sixth prytany, that of Antiochis, when honors were decreed both to Demetrius Poliorcetes and to Lycurgus. Antigonis and Demetrias were inserted in official order as soon as they came into existence, and the remaining four tribes followed in an order determined by lot.<sup>1</sup> Again, the calendar requirements are better satisfied. The year began as an ordinary one, with prytanies of 35 or 36 days; six prytanies were held on this assumption, averaging  $35\frac{2}{3}$  days. Then the year was increased to 384 days, and the remaining 170 days distributed among six prytanies averaging  $28\frac{1}{3}$  days each. But three of these last prytanies were reduced to  $27\frac{1}{3}$  days, in order to attain concordance with the lunar months, so that the final three prytanies averaged  $29\frac{1}{3}$  days each. Finally, the epigraphical irregularities are reduced to a minimum. Apart from the possible vacillation between 28 and 29 letters in the lines of the new decree, we have only the scribal error discovered by Broneer, writing Ἀρθῆ[στηριῶνος] for Ἀρθεστηριῶνος (*I.G.*, II<sup>2</sup>, 459), and another scribal error in *I.G.*, II<sup>2</sup>, 456, either Μαίμακ[τηριῶνος] by mistake for Ηοσιδεῶνος (cf. II<sup>2</sup>, 375)<sup>2</sup> or [π]έμπτης by mistake for τετέτης (cf. II<sup>2</sup>, 358, 649, *Magnesia*, no. 37).<sup>3</sup>

In addition to meeting these requirements, my arrangement yields what seems to be a reasonable explanation of the story told by Plutarch, and mentioned also by Philippides, with reference to Demetrius Poliorcetes and the calendar.<sup>4</sup> We have already quoted the portion of the story which Plutarch attaches to 307/6 B.C.: "They changed the name of the month Mounichion to Demetrian, and that of the last day of the month, the 'Old and New,' to Demetrias" (*Dem.* 12). But in a later passage, and apparently referring to the second sojourn of 304/3 B.C., Plutarch again discusses the vagaries of the calendar: "When Demetrius was getting ready to return to Athens, he wrote letters to the people saying that he wished to be initiated into the mysteries as soon as he arrived, and to pass through all the grades in the ceremony, from the lowest to the highest. Now this was not lawful, and had not been done before; but the lesser rites were performed in the month Anthesterion, the great rites in Boedromion; and the supreme rites were celebrated after an interval of at least a year from the great rites. And yet when the letter of Demetrius was read, no one ventured to oppose the proposition except Pythodorus the Torchbearer, and he accomplished nothing; instead, on motion of Stratokles, it was voted to call the current month, which was Mounichion, Anthesterion, and so to regard it, and the lesser rites at Agra were performed for Demetrius; after which Mounichion was again changed and became Boedromion instead of Anthesterion; Demetrius received the remaining rites of initiation, and at the same time was admitted to the highest grade of 'epoptus.' Hence Philippides, in his abuse of Stratokles, wrote:—'Who abridged the

<sup>1</sup> It is now no longer necessary to assume that this order was determined at the beginning of the year, as I formerly suggested (*op. cit.*, pp. 379–380).

<sup>2</sup> Cf. *Archons*, pp. 9, 373, 383.

<sup>3</sup> Cf. *Archons*, pp. 9, 357, 371, 384.

<sup>4</sup> I had obtained the same result in my former study (*Archons*, p. 383).



whole year into a single month' " (*Dem.* 26). Diodorus likewise separated these events (XX, 45 and 110). But it is noteworthy that Philippides ridiculed the abridgement of the year in the very passage which attacked Stratokles on the subject of the honors granted to Demetrius.<sup>1</sup> And it hardly seems that the calendar would have been altered, and liberties taken with the same month Mounichion on two separate occasions. We may assume that Demetrius altered the calendar and was initiated into the Mysteries during the tenth month of the year (April 6–May 5), and departed shortly thereafter for his campaign off Cyprus.

<sup>1</sup> Philippides, in Plutarch, *Dem.* 12 and 26 (Koek, *Com. Att. Frag.*, III, p. 308).

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ΦΩΤΟΛΗΨΙΑ 5<sup>ΗΣ</sup> ΙΟΥΛΙΟΥ 1933  
ΚΛΙΜΑΞ 1:2000



The Agora and Environs from the Air